

MIT's  
Oldest and Largest  
Newspaper



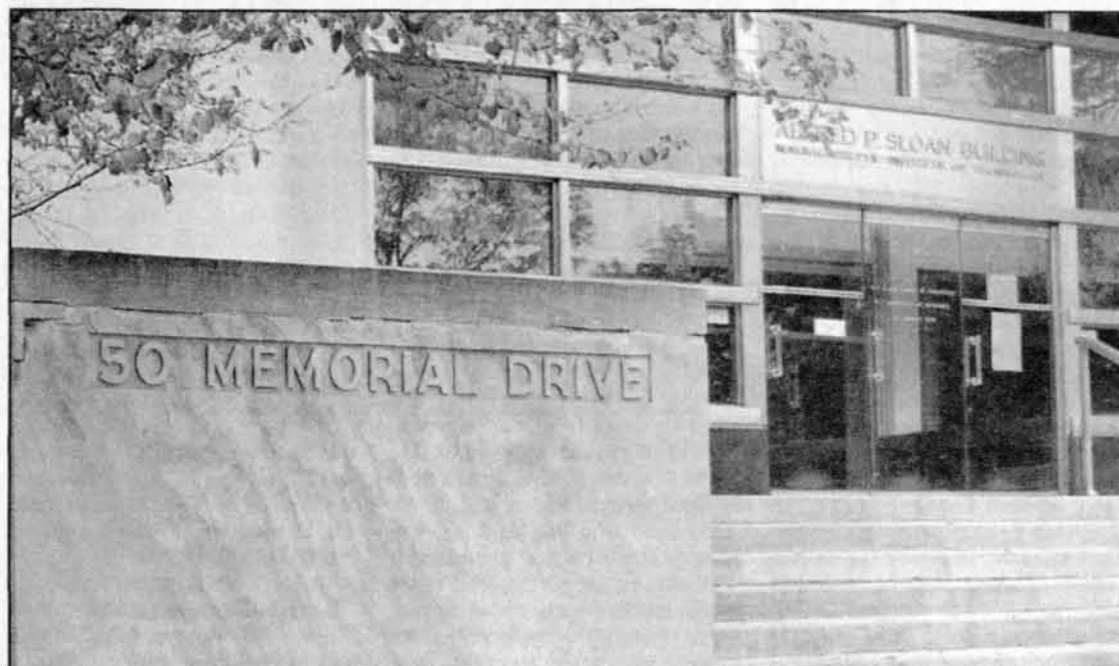
The Weather

Today: Cloudy, cold, 47°F (8°C)  
Tonight: Cloudy, chilly, 35°F (2°C)  
Tomorrow: Cloudy, windy 57°F (14°C)  
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Volume 121, Number 57

Cambridge, Massachusetts 02139

Tuesday, November 6, 2001



The Sloan School of Management is expected to leave its current home in the Alfred P. Sloan Building at 50 Memorial Drive by 2005.

# Sloan School to Build Headquarters

## Vest Announces Location for \$250 Million Construction Project

By Helana Kadyszewski  
STAFF REPORTER

MIT President Charles M. Vest recently announced the approval of a location for the \$250 million construction of new, more centralized headquarters for the MIT Sloan School of Management and the MIT School of Humanities, Arts, and Social Sciences.

Sloan officials began initial planning on the new facility early in the summer of 1997. Currently, more than 1,100 graduate and undergraduate students at Sloan are housed in 9 buildings on the eastern end of MIT's campus, near Kendall Square.

"We are delighted to be moving forward and to finally have our site," said Lucinda Hill, director of Sloan Capital Projects.

### Three new buildings proposed

The new site, adjacent to the current Sloan headquarters at 50 Memorial Drive, will be the corner-

stone of Management Science (Course XV), as well as the new face of MIT's east campus. Current plans call for the erection of three new buildings on the site.

"We're aiming for a world class facility, to match our world class department," said Richard Schmalensee '65, dean of the Sloan School.

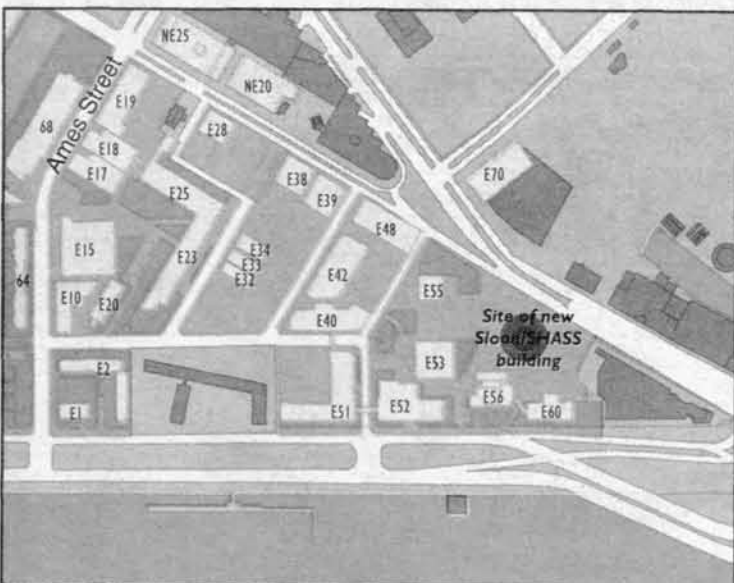
The site was selected with the guidance of Ruble Yudell Architects & Planners, and Sasaki Associates. Construction will require the relocation of the Dibner Institute for the History of Science and Technology and the Burndy Library, which are both currently housed at 38 Memorial Drive.

### Growing Sloan needs expansion

The \$250 million project, which is now in the early design stage, will be completed in two phases. The first phase will cost an estimated \$125 million, and will entail the

construction of a facility which will provide much-needed student and faculty community space. Preliminary plans are already under way for dining, study and lounge areas, a few classrooms, meeting rooms, and

Sloan, Page 16



Bence Olveczky and Tod Machover discuss *Resurrection*, Machover's newest opera.

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Comics

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### OPINION

Vivek Rao discusses the Yankees and how much they leave to be desired.

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# OpenCourseWare Program Begins Web-based Pilot

By Vincent Chen  
STAFF REPORTER

The OpenCourseWare initiative, a 10-year, \$100 million project to make materials from nearly 2,000 classes available online, recently moved into a pilot phase that will make a limited number of classes available on the Internet.

The OpenCourseWare (OCW) Transition Project Team, headed by Laura F. Koller, a multimedia producer for the Center for Advanced Educational Services, and Kyung Han, a consultant, began working with a few pilot departments in October, including the Department of Biology (Course VII) and the Department of Linguistics and Philosophy (Course XIV). The transition project will run until March 2002.

The goal of the preliminary phase is to determine how OCW will work, what improvements need to be made to the original plans, and which site layout will work best.

"We have to start to develop a good understanding of the processes that will be required for ultimately producing OCW web sites for all the courses at MIT," Koller said.

The test program is designed to help determine the best method for transferring course material to the

Internet while giving some choice to faculty members.

The pilot classes will also address any usability issues. "We'd like to figure out an integrated interface ... so people outside the MIT environment will be able to easily navigate to the MIT web site and find the materials they are looking for," Koller said.

### Departments selected for diversity

Fifteen departments expressed an interest in being included in the test program, said Professor Steven R. Lerman '72, chair of the faculty and chair of the OCW Interim Management Board. A few departments were selected, based on whether they "gave us a diversity of faculty, diversity in web savvy, [and] a diversity in teaching styles," Lerman said.

Other factors taken into account included whether or not the department had resources in place to help faculty develop web content. The goal was to include some departments that have preexisting resources, such as Course VII, and some that do not, such as Course XIV. OCW will select groupings of up to ten classes from each depart-

OCW, Page 14

# IAP Robotics Contest New to Course II

By Jing-Helen Tang  
STAFF REPORTER

Freshmen who don't want to play with Legos in MIT's Autonomous Robot Design Competition (6.270) and who would be overwhelmed by the Mobile Autonomous Systems Laboratory (6.186) have a new way to play with robots this Independent Activities Period.

The Discover Mechanical Engineering (DME) program is holding a "Soccer-Bots" competition, where students will design and

build remote-controlled, soccer-playing machines for an IAP contest. The program focuses not on advanced mechanical engineering skills, but rather on providing students with a good understanding of the engineering process.

The contest is intended to be "somewhat simple but at the same time demonstrate basic manufacturing processes," said Raymond L. Speth '03, a member of the development team for DME.

Much like Mechanical Engineering Tools (2.670), where students build a model Stirling engine to learn machine tools, "students will be given full kit of tools and step by step instructions" at the start of the program, said Mary K. Thompson '02, the creator and director of DME.

At the end of the program, students get to try out their robots in a remote-controlled soccer tournament.

The contest is similar to 2.007, where Course II students design and build remote controlled machines for a much more challenging contest. Students who enjoy DME would most likely thrive in the highly-competitive 2.007.

### DME more than a contest

Compared to other IAP robotics contests such as 6.270



Prospective mechanical engineering students will soon be building soccer playing robots that are not unlike the robots of 2.007, shown above.

Robot, Page 18



# WORLD & NATION

## Man Gets Past O'Hare Checkpoint With Weapons, Chemical Spray

THE WASHINGTON POST

Transportation Secretary Norman Y. Mineta announced yesterday that United Airlines faced substantial fines and would have to retrain all of its baggage screeners at Chicago's O'Hare International Airport after a man carrying several weapons got past a security checkpoint.

Subash Bahadar Gurung, 27, was arrested Sunday in Chicago on charges that the night before, he tried to bring knives, chemical spray and a stun gun onto an airplane. Screeners at an airport security checkpoint confiscated two knives he had on him, but they did not notice other weapons that were discovered by airline employees at the gate. Argenbright Security Inc. suspended eight screeners and a supervisor pending the outcome of an investigation.

"I consider the O'Hare case a failure of dramatic dimensions," Mineta said at a news conference in Chicago yesterday. He said it underscored the need for the federal government to "take direct control of the security system."

Currently, airport screeners are contract employees of the airlines. After the Sept. 11 hijackings, the government promised to swiftly reform airport security. The House and Senate have each passed bills that would reassign control of the security system to the federal government. But they are locked in a contentious debate over whether the screeners themselves should be federal workers or work for private firms.

The Senate voted unanimously to create a workforce of 28,000 baggage screeners, arguing that it was a national security function that the Justice Department should handle. The House would give President Bush the option of choosing private screeners or federal workers, who would be supervised by the Department of Transportation.

Bush this morning at a weekly breakfast meeting will urge congressional leaders to "come together" quickly on a compromise, said Claire Buchan, the deputy White House press secretary. The White House, too, sees the incident as evidence that the system needs to be overhauled, she said.

## Scientists Study New Anthrax Tests

LOS ANGELES TIMES

WASHINGTON

Scientists have developed a DNA test that may identify anthrax spores in a letter, building or person in just 30 minutes- and this week will begin studying whether a "smart bomb" type of medical test can diagnose inhaled anthrax well before symptoms appear.

The first test, developed by the Mayo Clinic, is intended to prove that anthrax and not some other bacteria is present in the environment- not to diagnose a sick person.

But researchers at the Walter Reed Army Medical Center are hopeful the second test, called LeuTech, might help people survive inhaled anthrax by identifying such patients before they become seriously ill. To prove that, researchers on Tuesday will begin enrolling 500 people recently exposed to anthrax in the study.

Both tests are highly experimental. Roche Diagnostics, which manufactures Mayo's DNA test, said it plans to begin shipping test kits to certain laboratories later this week, although the Food and Drug Administration has not yet approved the tests' use. Roche must meet federal rules for labs to use the tests experimentally, said FDA spokeswoman Sharon Snider, but is expected to do so.

As for LeuTech, it can diagnose certain infections well enough that the FDA next year is expected to approve its use in diagnosing atypical appendicitis, said manufacturer Palatin Technologies Inc. The Walter Reed experiment marks its first attempted use against anthrax.

Two major problems have dogged anthrax testing since the bioterror attack began: how to quickly prove whether people were exposed to anthrax or to related but harmless germs, and how to diagnose the potentially deadly inhaled form of anthrax quickly enough to save those patients.

## U.S. Defense Secretary Calls For Military Ties with India

By Vernon Loeb

THE WASHINGTON POST

NEW DELHI, INDIA

Defense Secretary Donald H. Rumsfeld called today for closer military ties with India and thanked senior Indian officials for help in the war on terrorism, saying that increased U.S. troops designating targets on the ground in Afghanistan have greatly enhanced the effectiveness of air strikes.

Speaking to reporters at the end of a five-country trip after meeting with Indian Defense Minister George Fernandez, Rumsfeld also expressed optimism that the war against Afghanistan's ruling Taliban militia and Saudi extremist Osama bin Laden's al Qaeda network could be won relatively quickly.

"Do I think that Afghanistan will take years? No I don't," Rumsfeld said at a press conference. "It is something that is being addressed very aggressively. How long it can take can't be known."

Later, on his plane returning to Washington, Rumsfeld told reporters that the number of U.S. Special Forces troops in Afghanistan increased by 2 1/2 times over the weekend. Those forces are now operating in more

than four locations, mostly in northern Afghanistan, with more troops to come soon, he said.

As to whether troops are on the ground in southern Afghanistan, Rumsfeld said: "We've had people in the south. They've gone in and come out, and I can't answer the question at any given moment."

In the interview, Rumsfeld disclosed that the Pentagon has lost two Predator reconnaissance drones over Afghanistan due to icing problems. "They were not shot down," he said.

Rumsfeld also provided extensive new detail about a helicopter rescue mission in southern Afghanistan on Friday, saying that a helicopter crew dispatched to rescue an ill serviceman crash landed after hitting "a weather situation that was just like a wall" and spent about six hours on the ground before being rescued themselves.

"It was very bad weather, a front of some sort," Rumsfeld said. "They were headed in and decided they simply could not go through that wall of weather, so they had to set down, and they set down where they were, I suppose you'd call it an emergency landing, and there were four people who had back injuries from the severity of the landing."

Rescue helicopters sent from two locations also had to turn around in the storm.

"You never know what's going to happen," Rumsfeld said. "We're sending in rescue helicopters and then they have to turn because of weather. At one point there was a report that [downed crew members] were going to start walking seven miles to a landing site, but of course they had four people that were injured. It turned out they did not have to walk very far and it also turned out that there were no Taliban forces who found them while they were there."

The crew was ultimately picked up by a companion helicopter that had flown in with them and had also made an emergency landing due to the weather. "Apparently what happened, the weather moved through, and the other helicopter was there was able to get back and pick up" the crew. The downed helicopter was then destroyed with munitions dropped by two F-14s.

Rumsfeld said he first learned of the stranded crew on his way to Moscow on Friday at the start of a four-day trip that also took him to Tajikistan, Uzbekistan, Pakistan and India.

## Spores Discovered at Pentagon

### Rental Boxes at Post Office Branch Found To Contain Anthrax

By Carol Morello and Rick Weiss

THE WASHINGTON POST

Anthrax spores have been found at a small branch of the U.S. Post Office in the Pentagon, officials said today, and preventive antibiotics are being offered to more than 200 people who rent boxes there.

The bacteria was found in two rental boxes, one used by a member of the Navy and the other unassigned, Pentagon spokesman Glenn Flood said. The Centers for Disease Control and Prevention took 17 samples from the post office on Tuesday and alerted the Pentagon on Saturday that two samples had tested positive.

The post office, which is sepa-

rate from the Pentagon's own mailroom and does not process Defense Department mail, is located beside several shops in a commercial concourse leading to the Metro rail station. It was tested because it receives its mail directly from the Brentwood Road mail processing facility in Northeast Washington, where anthrax spores were initially discovered last month.

In New Jersey, a U.S. Postal Service employee who had contracted the dangerous inhaled anthrax, was released from the hospital.

Norma Wallace, 56, is employed at the Trenton post office's regional distribution center in Hamilton, N.J., that processed several letters later found to contain anthrax spores.

Funeral services also were held in New York today for Kathy T. Nguyen, a 61-year-old hospital worker who died last Wednesday after mysteriously contracting

inhaled anthrax. She was the fourth person to die from the disease since the outbreak began last month.

Speaking to reporters during a telephone briefing today, Bradley Perkins of the CDC said that the cause of Nguyen's inhalation anthrax remains unexplained. He said the working hypothesis among CDC investigators is that Nguyen had direct exposure to a large dose of spores and that she did not succumb to the disease merely as a result of coming into contact with a piece of mail cross-contaminated from another spore-laden letter somewhere in the mail system.

"The level of contamination we'd expect from cross-contamination may be sufficient to cause cutaneous [skin] disease, but at this point we do not have any evidence that that kind of contamination would be sufficient to cause inhalational anthrax," Perkins said.

## WEATHER

### Getting Back to Normal!

By Efrén Gutierrez  
STAFF METEOROLOGIST

After having a wonderful weekend with mild temperatures, a cold front passed through the area mid-afternoon Sunday which brought with it near-normal temperatures. A high is now building in the Boston area bringing with it more stable and clear weather. However, a low associated with the cold front is about 100 miles off-shore. A pressure gradient is developing and the next few days will be very windy.

Elsewhere in the United States, a Hurricane Michelle's outer rings gave downpours to Florida. The storm hit Cuba yesterday near Havana, and kept continuing to move northeastward to the Bahamas, bypassing the Florida Keys. It later hit the Central Bahamas after it had been downgraded to a minimal hurricane. It is currently heading northeast, away from any land area.

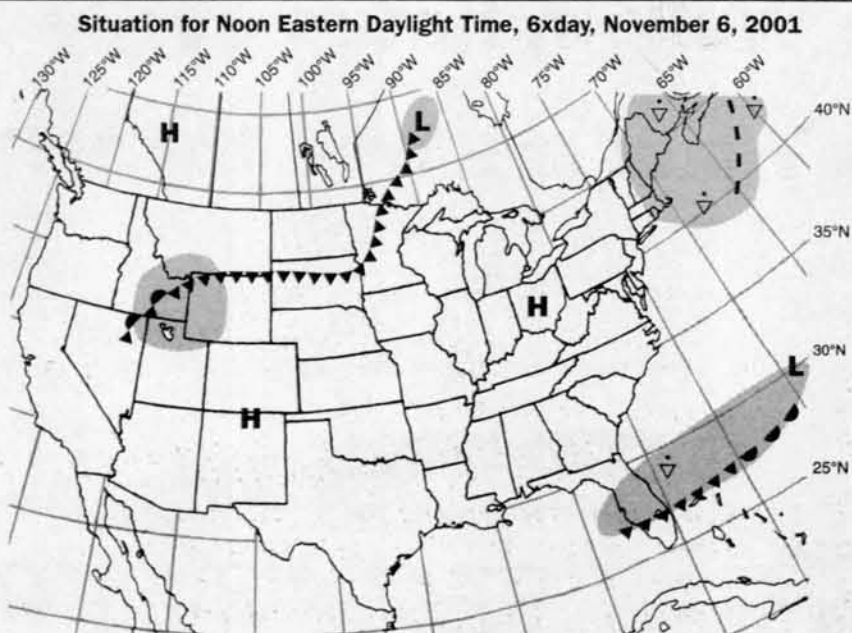
#### Extended Forecast

**Today:** Cloudy turning to partly cloudy by mid-afternoon. High 47°F (8°C)

**Tonight:** Partly cloudy and chilly. Low 35°F (2°C)

**Wednesday:** Partly cloudy. Windy. High in the upper 50's F.

**Thursday:** Mostly sunny. High in the upper 50's F.



Weather Systems	Weather Fronts	Precipitation Symbols	Other Symbols
<b>H</b> High Pressure	Trough	Snow	Fog
<b>L</b> Low Pressure	Warm Front	Rain	Thunderstorm
<b>S</b> Hurricane	Cold Front	Light	Haze
	Stationary Front	Moderate	
		Heavy	

Compiled by MIT  
Meteorology Staff  
and The Tech



# Europeans Describe Hijackers As Elite, Sophisticated Group

By Peter Finn

THE WASHINGTON POST

PARIS

European investigators say they increasingly believe that the Sept. 11 hijackers and their support network in Europe made up a carefully chosen and tightly insulated group that had little if any contact with other al Qaeda terror cells in Europe and learned from past terrorist failures while planning the attacks.

Better educated, less visible because of their comfort in the West, and firmly committed to a goal over years, the hijackers were a group apart from the young, poorly educated men who nurtured their anger in European slums but repeatedly failed to pull off plans for

atrocities in Paris, Rome, Los Angeles and Strasbourg, France.

Mohamed Atta, suspected as a leader of the hijacking plot, was a city planner, fluent in German, English and Arabic, who held advanced degrees. During the years he lived in Hamburg, Germany, he supported himself with a variety of legitimate jobs. Members of a terrorist cell broken up in Milan, Italy, typically supported themselves through such crimes as drug dealing, Italian authorities say.

For investigators, the hijackers' isolation, even within the world of al Qaeda, makes the Sept. 11 plot more difficult to deconstruct and potential attacks more difficult to avert. "It's like a ghost in front of

you," said a senior French official.

While Western investigators say they believe the Sept. 11 plot was approved by al Qaeda, they continue to struggle to piece together its internal organization. Who specifically conceived the plot. How did the group of 19, coming from different parts of the world, with some already in the United States, coalesce? What was the internal command structure among the 19 members and between them and Afghanistan?

"Clearly, there was a very good analysis of the United States and what can be achieved" there, said Roland Jacquard, a French terrorism expert with close ties to his country's intelligence services.

# Gunman Opens Fire on Crowded Jerusalem Bus, Killing Two Teens

By Mary Curtius

LOS ANGELES TIMES

JERUSALEM

A Palestinian fired an M-16 rifle repeatedly into a crowded bus at a busy intersection here Sunday afternoon, killing two teenagers and wounding dozens of other people before security officers shot him dead.

Despite the attack, Israel pulled its troops out of Kalkilya, one of six Palestinian-controlled West Bank towns Israel swept into last month after a government minister was assassinated.

The withdrawal was completed before dawn today, an army spokesman said. The United States has demanded that Israel pull back

from all Palestinian-controlled West Bank territories, known as "Area A." Troops and tanks left Bethlehem and Beit Jala last week, but the Israeli government insisted that the army would leave other towns only if the Palestinians arrested militants and offered security guarantees. "We don't want to remain in Area A," said government spokesman Daniel Seaman, speaking at the scene of Sunday's attack. "But all the evidence is that [Palestinian Authority President Yasser] Arafat is condoning this kind of behavior by Islamic Jihad and Hamas."

The Palestinian Authority condemned the shooting in a statement and ordered its security forces to arrest anyone involved.

Israeli Prime Minister Ariel Sharon told his Cabinet on Sunday morning that he had canceled a planned visit to the United States, and a scheduled meeting the next Sunday with President Bush, because of the volatile security situation. Sharon advisor Danny Ayalon said the prime minister fears Israel's pullout from West Bank towns could spark fresh attacks.

Police said the gunman was 24-year-old Khatem Shweiki of the West Bank city of Hebron, whom they described as a "known member" of Islamic Jihad. The radical organization, which has carried out a string of deadly suicide attacks inside Israel, claimed responsibility for the shooting in a leaflet.

# Hurricane Michelle Barrels Across Cuba, Florida Keys Brace

LOS ANGELES TIMES

MIAMI

Michelle, the most powerful hurricane to hit Cuba in more than half a century, plowed across the Caribbean island Sunday, pummeling it with torrential rains and howling winds. Authorities in Cuba had already evacuated 750,000 people from low-lying areas, and 625,000 head of livestock were herded to higher ground.

Sustained winds of 124 mph were reported at Cayo Largo, a weather station off Cuba's southern coast, and forecasters predicted that the storm could dump 10 to 20 inches of rain, causing widespread flooding. Waves along Cuba's southern shoreline were expected to surge as much as 20 feet.

Forecasters said the storm had probably peaked by late Sunday. To the north, in the Florida Keys, winds increased steadily Sunday to reach over 50 mph on Sand Key. Authorities have ordered all 90,000 residents and tourists in the archipelago to leave, but many are staying on. Key West Mayor Jimmy Weekley estimated that no more than 20% of his city's 25,000 people had departed.

Michelle was not expected to score a direct hit on the Keys but could subject the chain of low-lying islands off the Florida peninsula to hurricane-force winds and a storm surge that could make seas 2 to 3 feet higher.

# Pakistanis Tone Down Call to Halt Airstrikes During Ramadan

THE WASHINGTON POST

ISLAMABAD, PAKISTAN

Pakistan's president, Gen. Pervez Musharraf, today backed away from calls to halt the bombing of Afghanistan during Ramadan, but cautioned visiting Defense Secretary Donald H. Rumsfeld that continued airstrikes during the holy month could cause negative political fallout throughout the Muslim world, senior U.S. and Pakistani officials said. Rumsfeld and Pakistani Foreign Minister Abdus Sattar later told reporters that while they were sensitive to Islamic concerns, military objectives took precedence in the war on terrorism.

"I'm certainly aware of the views of the president of Pakistan and interested in the views of any number of countries in the Muslim world," Rumsfeld said. But he said Afghanistan's ruling Taliban movement and bin Laden's al Qaeda network still pose a threat to Americans, and "it is important that the terrorists be stopped."

In the United States, top military leaders said the Afghan campaign was on schedule and making "great progress" toward its goal of destroying al Qaeda and the Taliban. But Air Force Gen. Richard B. Myers, chairman of the Joint Chiefs of Staff, and Army Gen. Tommy R. Franks, who heads the U.S. Central Command and is the commander of U.S. forces in the war, warned in separate television interviews that the United States and its allies still face a long and difficult task.

## want to talk?

- MIT Medical's Mental Health Service has walk-in hours every weekday from 2-4pm
- Visits are free for MIT students

### Mental Health Service

- E23-368, MIT Medical third floor
- Appointments 617/ 253-2916
- Walk-in care weekdays 2-4pm
- Emergency mental health care 617/ 253-2916 (24 hours)
- Other resources: [web.mit.edu/medlinks/](http://web.mit.edu/medlinks/)



## you are not alone



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# Still a War on Terrorism?

Getting Swept Up by War Frenzy

Akshay Patil

I'm starting to get scared. Not of terrorism — I am scared of terrorism, but I'm also starting to get scared of what our nation seems intent on doing in its war on terrorism. On October 26, President Bush signed into law an anti-terrorism bill that passed the Senate 98-1 and the House of Representatives 357-66. While the intentions behind this bill are wonderfully laudable, the end result sends shivers down my spine. We are sacrificing the very rights and freedoms that we seek to protect with our war on terrorism. In our effort to vanquish the enemy, we are killing our cause.

A measure that was almost put in the bill was an "electronic terrorism" bit by the Recording Industry Association of America. Those patriots in the recording industry finally realized that CD ripping was electronic terrorism, and wanted Congress to give them the power to access your hard drive and delete whatever files offended them. If they mistakenly deleted some system files or innocuous personal files, the victim would have limited legal action, because MP3 files are the heart of electronic

*We're at war with all things not American. We have young men and women around the world poised to "fight for the American way of life."*

terrorism. Unfortunately, this integral component of the anti-terrorism bill was not passed. I'm sure that none of us will be sleeping securely tonight, knowing that there are terrorists among us.

This is just one glaring example of how we are starting to get carried away. It no longer feels like we're at war against terrorism; we're at war with all things not American. We have young men and women around the world poised to "fight for the American way of life." We lecture each other on tolerance, and then fail to practice it. Anyone with a turban and/or brown skin has become a suspicious character who might be trying to kill us all with anthrax. In a speech to the U.S. Conference of Mayors, Attorney General John Ashcroft had this to say to our nation: "Let the terrorists among us be warned: if you overstay your visa — even by one day — we will arrest you. If you violate a local law, you will be put in jail and kept in custody as long as possible. We will use every available statute. We will seek every prosecutorial advantage."

Now, correct me if I'm wrong, but last

time I checked, terrorists don't go around carrying signs proclaiming their occupation. Perhaps that has changed — if so then I'm sorry,

nuclear power, his company regularly employs more citizens of said nation and amasses them in the heart of America's computer industry. Did I mention that his "company" causes him to take numerous flights across the country? Very suspicious. Sounds like a threat to me ... that, or a Silicon Valley start-up, whatever.

Of the nineteen terrorists actively involved in the tragedy of September 11, three of them, three of them, were believed to be in the country illegally — two had overstayed their visa. In an effort to cure an infected toenail, we're amputating an entire leg. This is ridiculous. Maybe we

should just close off our boundaries to everyone else in the world, as no one ever said we had to let them into the country in the first place.

I agree wholeheartedly that terrorism is a danger that must be addressed. Seek revenge if you must, but only on those responsible; wide measures and actions can only hurt us. In the war on terrorism we must not sacrifice those very rights and freedom we seek to protect.



## Those Damn Yankees

Vivek Rao

Every October and, this year, November, along with changing leaves and falling temperatures, comes the baseball playoffs. And almost inevitably, it seems, another championship run for the New York Yankees. Yet as successful as the Bronx Bombers may be from a purely win-loss perspective, there can be no doubt in any self-respecting Bostonian's mind that the Yankees truly and completely suck.

Since I was a young lad growing up just miles from Boston, I have rooted consistently for the Red Sox to win, but even more passionately for the Yankees to lose. Hatred for those blue pinstripes is practically in the air around here. Maybe it was Boston's sale of Babe Ruth to the Yankees for a paltry sum that did it, or perhaps it was Bucky Dent's devastating home run in a 1978 playoff game, or the fact that since the Red Sox last won a World Series, the Yankees have won more than twenty. Still, while the hatred may have been born out of pure bitterness and, dare I say it, jealousy, it continues today for good reason, for the Yankees are certainly a team deserving of our wrath.

In the money-driven sports world of today, there is probably no better example of

a team benefitting from finances than the Yankees. It is a multi-million dollar organization that, due to television contracts and market shares, is far more profitable and wealthy than any other baseball team, and probably any other American professional sports franchise. Major League Baseball, unlike some other leagues, has no salary cap, and as a result, big market teams like the Yankees and Los Angeles Dodgers are able to go out and spend the money it takes to attract top-caliber players. The result has been an increasing gap between the rich and poor of baseball, forcing teams like the Minnesota Twins and the Montreal Expos into dire straits. Meanwhile, the Yankees and their irritatingly pompous owner George Steinbrenner have the wallet to pursue any free agent they want.

Just as frustrating as the Yankees' deep pockets is their overexposure in the national media. Like the Dallas Cowboys in football, the Yankees are often billed as America's team, but does anybody actually believe that's true? Ask people in the northwest who they like, and they'll tell you the Mariners, people in the midwest love their Cubs and Cardinals, and people around here would die for a Red Sox

championship. To be sure, the Yankees have their own fan base, but to hail them as America's team is foolish. Yet major networks like NBC, FOX, and ESPN continue to focus their attention on the Yankees, often neglecting other more interesting and intriguing matchups. This year, the New York-Oakland divisional series dominated prime time, while other series were left in relative anonymity in the late afternoon slots.

To listen to announcers call a Yankees game is torture as well. Alleged experts at analyzing baseball, they will almost always focus on New York's players and, even more so, manager Joe Torre. Often, they will acknowledge a great play by an opposing player with merely a passing word, only to give us their mindnumbing praise for Derek Jeter's latest "clutch" hit or Paul O'Neill's "intensity." Never was bias for one team more apparent, with the possible exception of NBC's coverage of the Chicago Bulls during Michael Jordan's glory days. It is this nauseating and unrelenting complementing of the Yankees that makes them even more irritating.

Perhaps the most irritating aspect of the Yankees is their fans. One of my most lasting memories of baseball is staring disbelievingly

at my television after a drunken Yankees fan fell onto the backstop from the balcony seating, and just sat there while the crowd cheered him on. Now, while that is probably not your

typical New York fan, one thing that does unite most, or even all of them, is their arrogance and overconfidence. Just because their team wins championships doesn't make them loyal and knowledgeable fans. When the Yankees go on their next unsuccessful patch of years, which I predict will begin next year when the Red Sox finally take the title, I have no doubt that their fans will turn away

from the team and bide their time until Steinbrenner buys his way back into contention.

The Yankees are a talented baseball team, no doubt, yet they are too wealthy, too show-cased, too confident and arrogant to be at all likeable. They are like the Big Brother of Major League baseball, using their unfair advantages to make their way into the spotlight and win championships. Maybe if you institute a salary cap and initiate revenue sharing, that would level the playing field. Maybe if you ensure that all teams get as much exposure as the Yankees, maybe then if the Yankees are still as successful and "popular" as they are now, I'll give them their just credit, but until that day, all I can say is that the Yankees suck.



## Object to Objectivism?

## At War With Pacifism?

## Write for *The Tech* and Be Heard!

join@the-tech.mit.edu





mat:solar



ONE SCREW LOOSE

JOSIE SUNG '05



LORDOVS

MOON AND RINGO HAD  
PSYCHEDELIC VISIONS IN  
THEIR EYES AT ALL TIMES.



Daniel Tanaka

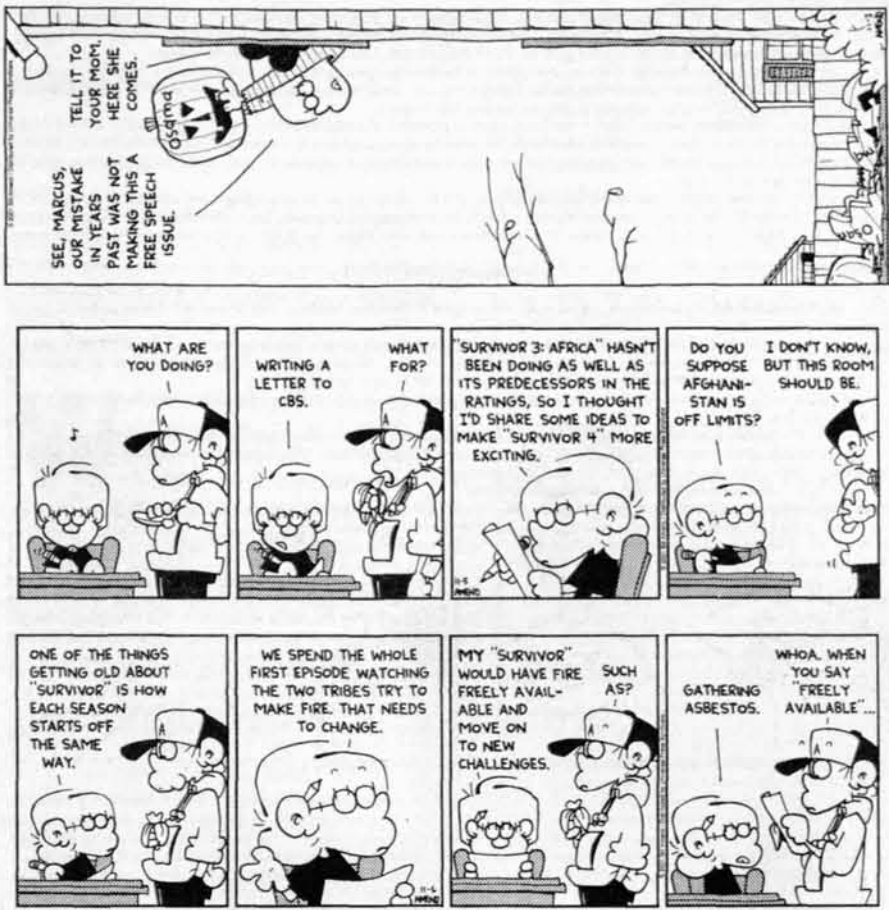


dtanaka@mit.edu



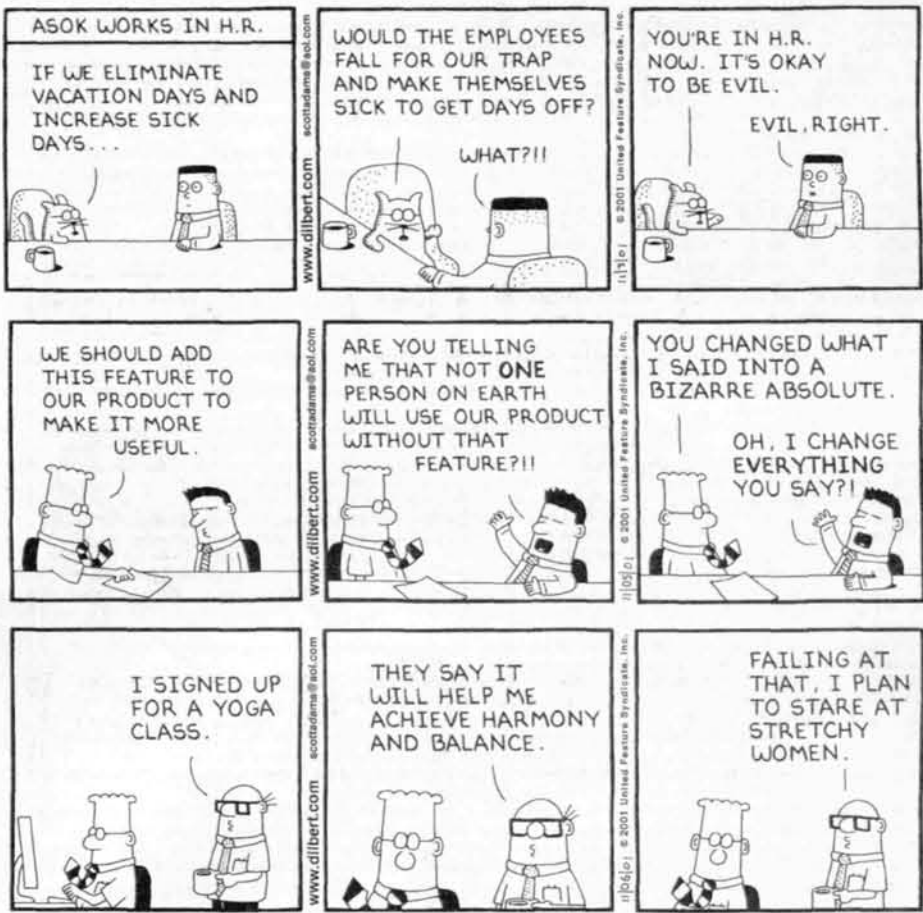
FoxTrot

by Bill Amend



Dilbert®

by Scott Adams



Crossword Puzzle

Solution, page 17

- ACROSS
- 1 Waiter's aid

5 Lady Jane

9 Spontaneous statement

14 Rajah's wife

15 Contumelious

16 Type of fire?

17 French girlfriend

18 Poe poem

20 Flowerpot spot

21 Wisdom unit?

22 Poetic contraction

23 Impetuosity

27 Dawn goddess

28 CPA's activities

32 Kind of blouse

35 Envelope centerpiece

38 Summer cooler

39 Pages

40 Actor Ayres

41 Volunteer State

44 Assault guns
- 46 Graduation souvenir

47 Perfect-game box score

48 Office sports gambling

55 Mahal

58 Created stacks

59 Chase away

60 Smart set

63 Diamond Head's island

64 Couch potato

65 Feudal serf

66 Guitar increment

67 Comic Arbuckle

68 Black and White

69 G-men and T-men
- DOWN
- 1 Rubbish

2 Bast fiber plant

3 Old-womanish

4 Gave the right-of-way

5 Wine source

6 Ancient letters

7 Ferber and Best

8 Pine

9 Super serve

10 Singer Shannon

11 Composer Schifrin

12 Words of understanding

13 Porter or stout

19 Obscures

24 Actress Myrna

25 Take to court

26 '60s radical grp.

29 Wight or Skye

30 H.S. student

31 Puts in a hem

32 Actor Damon

33 Overhead lightbulb?

34 Lairs

35 Some sloths
- 36 ETO leader

37 Fourth grade

39 At a slant

42 Letters on a rubber check

43 Workers' right: abbr.

44 Fifth note

45 Fills a nearly full tank

47 Dated platters

49 Wearies

50 World-weary

51 Insurance company

52 Chicago airport

53 and ahned

54 Boors

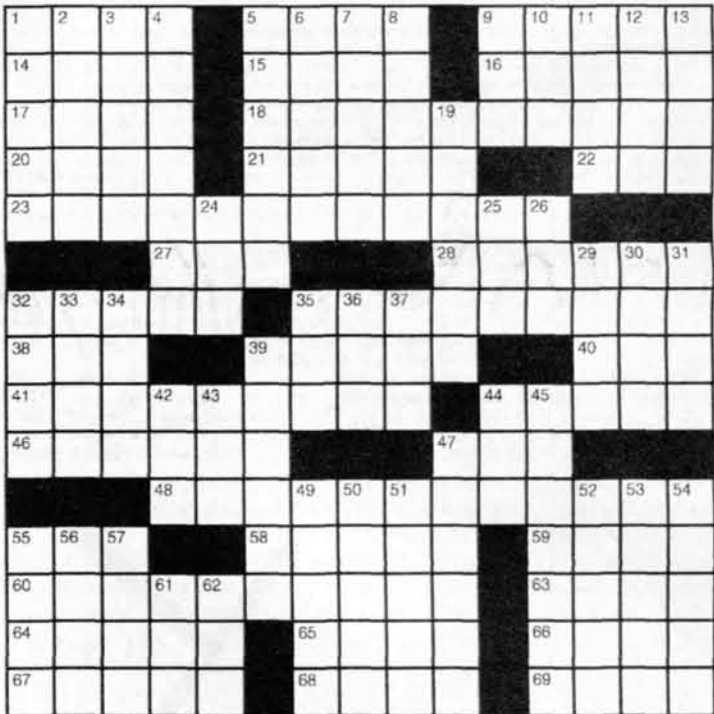
55 Wage-slave's refrain

56 "Paper Lion" star

57 Leave at the altar

61 Hanoi holiday

62 Make an effort



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# Events Calendar

Visit and add events to Events Calendar online at <http://events.mit.edu>

## Tuesday, November 6

11:00 a.m. - 3:00 p.m. - **Japanese Tea Ceremony Lessons.** The Japanese Tea Ceremony Lessons take place on Tuesdays at McCormick Hall (320 Memorial Drive). Come anytime between 11 A.M. - 3 P.M. The fee is \$3 for students, \$5 for others. New students are welcome at any time during the semester. Each student will receive individual instruction based on his or her level of experience. The best way to learn the ceremony is to attend lessons on a regular basis. If you are interested, you are welcome to observe a class and to speak with Mrs. Wada about the lessons.. \$3 for students, \$5 for others. Room: McCormick Hall. Sponsor: spouses&partners@mit, MIT Women's League.

12:00 p.m. - 2:00 p.m. - **Economics, Politics, and the Evolution of American Hydrology.** Dibner Institute Lunchtime Colloquium, free. Room: E56-100. Sponsor: Dibner Institute.

12:00 p.m. - 1:00 p.m. - **MS Excel User Group.** The M.I.T. Excel Users Group meets September - June on the first Tuesday of the month from 12:00p.m. to 1:00p.m. in building n42-Demo Center. It'spurpose is to provide a means of support for members of the MIT community. The topic for each months meeting will be announced in a mailing to allmembers of the list. The meeting format is as follows. The first fifteen minutes is for new issues, future topics suggestions and a Q&A followed bya thirty minute presentation to be followed with 15 minutes of Q&A on the pre-sentation. All levels of users are encouraged to attend. . free. Room: N42 Demo Center. Sponsor: Information Systems.

12:30 p.m. - 2:00 p.m. - **The Structure and Collapse of the World Trade Center: Augmented Emergency Systems for Tall Buildings".** Part of an ongoing series of discussions sponsored by The Department of Architecture on "September 11 and Aftermath." Talks take place on Tuesdays, 12:30 2:00 in Room 7-431.. free. Room: 7-431 (AVT). Sponsor: Department of Architecture.

2:00 p.m. - 4:00 p.m. - **MIT-Mellon Program on NGOs and Forced Migration.** "Examining Ethnicity: The Case of Afghan Refugees in Peshawar, Pakistan," and "Tuning In and Jammin' Out: Radio's Reception in the Tanzanian Refugee Camps.", free. Room: CIS 6th Floor Conference Room E38-615. Sponsor: Center for International Studies.

2:30 p.m. - 3:30 p.m. - **Electrophoresis of Conductors: Theory and Microfluidic Applications.** Refreshments will be served at 3:30 PM in room 2-349, free. Room: 2-338. Sponsor: Physical Mathematics Seminar, Department of Mathematics.

4:00 p.m. - 5:00 p.m. - **Biopolymers in Solution - The Rheo-mechanical and Rheo-optical Detection of Gels in Beer.** free. Room: Room 3-270. Sponsor: Fluid Mechanics Seminars. .

4:00 p.m. - 5:00 p.m. - **Seminar: Acoustography-Based Ultrasonic Testing.** Acoustography-the formation of ultrasound images analogously to radiography and/or photography-is emerging as a viable ultrasonic testing (UT) method. This is the result of fundamental technological advancements in the 2D image detection sensor employed in acoustography. This unique sensor, called the acousto-optic (AO) sensor, is capable of directly converting ultrasound into a visual image; much like a fluorescent screen is able to convert x-rays into visual image. The AO sensor offers exceptionally high pixel resolution since it employs a continuous layer of liquid crystal molecules that are only 20 Angstroms in size to detect ultrasound. The AO sensor can be fabricated to have a large sensing area thereby allowing image formation through simple shadow casting (analogous to x-ray image formation) or with acoustic lenses (analogous to photographic or video camera). In this presentation, we will first discuss the basic operating principles of acoustography and its suitability for through-transmission and single-sided UT. Numerous examples of acoustography-based UT with direct comparison of the inspection data to conventional point-by-point ultrasonic scanning will be presented. Other examples of acoustography-based UT where implementation of conventional UT may be difficult and or cost-prohibitive will also be presented. . free. Room: 1-350. Sponsor: Engineering & Environmental Mechanics Group.

4:15 p.m. - 5:30 p.m. - **GTL Seminar.** The Turbomachine That GTL Forgot — Design Approaches and Modeling Aerodynamic Performance of Transverse Fans, free. Room: 31-161. Sponsor: Gas Turbine Laboratory.

4:30 p.m. - 6:30 p.m. - **Energy and Climate: What Is the Role of Conservation Policy?.** Panel discussion; panel includes PROF. HENRY JACOBY, School of Management and Co-Director of the MIT Joint Program on the Science and Policy of Global Change; PROF. ERNEST MONIZ, Physics, MIT and former Undersecretary, Dept. of Energy, free. Room: Wong Auditorium (2 Amherst St). Sponsor: The Technology and Culture Forum at MIT.

4:30 p.m. - 5:30 p.m. - **"Some questions about bordism of manifolds with corners."**. Organizers: M. Hopkins, R. Melrose, H. Miller and I.M. Singer, free. Room: 2-131. Sponsor: Topology and Analysis of Manifolds with Corners. Department of Mathematics.

4:45 p.m. - 6:15 p.m. - **"Separating at Close Quarters: The Role of Religion in the Partition of the Punjab"**. A session of the Inter-University Seminar on International Migration.. free. Room: E38-615. Sponsor: Center for International Studies.

6:30 p.m. - **Recent Work.** Architecture lecture by Rick Joy, architect, Tucson, AZ., free. Room: Rm 10-250. Sponsor: Department of Architecture.

7:00 p.m. - 1:00 a.m. - **Ladies Night at the Ear.** Every Tuesday is Ladies Night at The Thirsty Ear Pub, with special Tuesday-only beverage offerings. The Thirsty Ear Pub is located in the Ashdown House basement. Enter through the courtyard. Hours: Monday: 8 p.m. - 12 am, Tuesday - Thursday: 7 p.m. - 1 am, Friday: 4 p.m. - 1 am. Must be over 21. Proper ID required.. No cover for the ladies (or the guys). Room: The Thirsty Ear Pub. Sponsor: The Thirsty Ear Pub.

## Wednesday, November 7

11:00 a.m. - 12:00 p.m. - **Optics** . Ultrafast All-Optical Time Division Multiplexing Multi-Access Networks. free. Room: 34-401B (Grier Room). Sponsor: Optics.

12:00 p.m. - 1:00 p.m. - **Excel Quick Start.** This course presents an overview of Excel's basic functions, as well as some of its more powerful features and capabilities. . free. Room: N42 Demo Center. Sponsor: Information Systems.

12:00 p.m. - 1:00 p.m. - **Test Stress Workshop.** Preparing for and taking exams can be overwhelming. Learn how to turn test stress into test confidence with these preparation techniques.. free. Room: W20-491. Sponsor: Learning Strategies.

12:00 p.m. - 1:00 p.m. - **Your MIT 401(k) Plan options Third Quarter 2001 Investment Review.** This presentation will review the 2001 third quarter market environment and discuss the MIT 401(k) investment options in detail. This presentation is for those familiar with the basics of investing.. Room: Mezzanine Lounge, Stratton Student Center, Building W20. Sponsor: MIT Benefits Office.

12:10 p.m. - 1:00 p.m. - **"Physical Oceanography Sack Lunch Seminar.** free. Room: 54-915. Sponsor: Physical Oceanography.

4:00 p.m. - 5:00 p.m. - **HPCES Seminar.** "Combinatorial Problems in the Design of Internet Protocols and Peer-to-Peer Networks". free. Room: 4-237. Sponsor: Singapore-MIT Alliance/HPCES.

4:15 p.m. - 5:15 p.m. - **Tomasz Pisanski.** Refreshments will be served at 3:30 PM in Room 2-349.. free. Room: Room 2-338. Sponsor: Combinatorics Seminar. Department of Mathematics.

5:00 p.m. - 6:15 p.m. - **"Learning and the Evolution of Language"**. "Learning and the Evolution of Language". free. Room: E25-111. Sponsor: 'Brains and Machines' Seminar Series.

5:00 p.m. - 7:00 p.m. - **Opening Reception—Beverly Barber and Mary Hughes: "Painted from Memory."**. Through painting and landscape imagery, both real and imagined, artists Beverly Barber and Mary Hughes seek to explore the idea of memory. Exhibit runs through January 18.. free. Room: The Dean's Gallery, Sloan School of Management, Rm E52-466. Sponsor: Sloan School of Management.

6:00 p.m. - 10:00 p.m. - **Auditions for The Vagina Monologues.** Enthusiastic women sought for February 20-22 V-Day performances to raise awareness and money for organizations that work to stop violence against women.

Since 1998, hundreds of colleges and universities around the world have produced benefit productions of "The Vagina Monologues" for V-Day, a worldwide movement to stop violence against women and girls. V-day is also a day - on or around Valentine's Day - for which annual theatrical and artistic events are produced to raise money and to transform consciousness. This is MIT's first year joining the college campaign and we are very excited about it! All of the money that we raise from MIT's "Vagina Monologues" performance (and other V-Day activities) will be donated directly to organizations that work to end rape, battery, female genital mutilation, and sexual slavery. Find out more

Events Calendar appears in each issue of *The Tech* and features events for members of the MIT community. *The Tech* makes no guarantees as to the accuracy of this information, and *The Tech* shall not be held liable for any losses, including, but not limited to, damages resulting from attendance of an event. Contact information for all events is available from the Events Calendar web page.

about V-Day at <http://www.vday.org>. Also, people of any gender needed to help with all aspects of this production. . free. Room: Rm 4-159. Sponsor: Dramashop. Pro-Choice Group.

7:00 p.m. - 9:00 p.m. - **MIT Objectivist Club general meeting.** The MIT Objectivist Club's general meetings. We discuss topics in philosophy and how they relate to different aspects of our world today. This term, we will also be having weekly study sessions, probably in epistemology, the philosophy of knowledge.. free. Room: 10-280 (Oct. 3), 4-144 (Oct. 10-Dec. 12). Sponsor: MIT Objectivist Club.

7:30 p.m. - 9:30 p.m. - **Renaissance Dancing.** There are many forms of Renaissance Dancing that we practice. From Italian ball to courtly pavans to English country. We dance them all with flair and fun. Dress is common street clothing. No experience necessary; instruction is provided. free. Room: W20 (Sala or 407 or 491). Sponsor: Society for Creative Anachronism.

8:00 p.m. - 10:30 p.m. - **IFilm Movie Seminar.** Each IFILM Movie Seminar examines one international movie: a foreign movie or a movie made by an American independent producer. Each educational screening is preceded by an introduction and followed by a small discussion. ALL MOVIES HAVE ENGLISH SUBTITLES. Details are announced on the IFilm web page at <http://www.mit.edu/~ifilm> . free. Room: 4-237. Sponsor: Graduate Student Council, International Film Club.

9:00 p.m. - 1:00 a.m. - **Karaoke Night at The Thirsty Ear Pub.** Starting at 9 pm, DJ Monzy serves up beverages and karaoke, with prizes for the winners. The Thirsty Ear Pub is located in the Ashdown House basement. Enter through the courtyard. Hours: Monday: 8 pm - 12 am Tuesday - Thursday: 7 pm - 1 am Friday: 4 pm - 1 am Must be over 21. Proper ID required. Free. Room: The Thirsty Ear Pub. Sponsor: The Thirsty Ear Pub.

## Thursday, November 8

12:00 p.m. - **MIT Chapel Concert: Marina Minkin, harpsichord.** Works by Rietti, Bach and Couperin.. free. Room: MIT Chapel. Sponsor: Music and Theater Arts Section.

12:00 p.m. - 1:00 p.m. - **Your MIT 401(k) Plan options Third Quarter 2001 Investment Review.** This presentation will review the 2001 third quarter market environment and discuss the MIT 401(k) investment options in detail. This presentation is for those familiar with the basics of investing.. Room: Wong Auditorium, The Tang Center, Building E51. Sponsor: MIT Benefits Office.

12:00 p.m. - 1:00 p.m. - **Java User Group.** A meeting of MIT staff members who develop Java software.. free. Room: N42 Demo Center. Sponsor: Information Systems.

3:00 p.m. - 4:00 p.m. - **(Lincoln Lab) Your MIT 401(k) Plan options Third Quarter 2001 Investment Review.** This presentation will review the 2001 third quarter market environment and discuss the MIT 401(k) investment options in detail. This presentation is for those familiar with the basics of investing.. Room: Lincoln Lab Auditorium. Sponsor: MIT Benefits Office.

4:00 p.m. - 5:00 p.m. - **Stratospheric Overturning, Stratospheric Water Vapor, Polar Stratospheric Clouds, and Warm Polar Climates.** free. Room: 54-915. Sponsor: MIT Atmospheric Science Seminars.

4:15 p.m. - **M.I.T. Physics Colloquium** . free. Room: 10-250. Sponsor: Physics Department.

4:15 p.m. - 5:30 p.m. - **Behavior of Aged Catalysts in Fast Engine Throttle Transients.** Sloan Automotive Laboratory/Energy Systems Seminar Series. free. Room: 31-161. Sponsor: Sloan Automotive Laboratory.

5:00 p.m. - 7:00 p.m. - **Trends in Advertising** . The traditional advertising practices face new technological challenges. Videocassette and digital recorders allow consumers to fast-forward through commercials. Most studies find banner advertisements on the Web to be ineffectual. New users remain firm in their opposition to spam. Advertising firms are thus exploring alternative strategies — viral marketing, advertising-inflected games, interstitials, sponsorship of digital filmmakers, product placement, etc. At the same time, culture jamming and ad busting groups are also deploying new media to challenge corporations and the culture of advertising. This panel brings together advertising insiders and critics of the industry to discuss the current battle for consumer eyeballs and how Madison Avenue is responding to the changing media environment.. free. Room: Bartos Theater, MIT Media Lab. Sponsor: Communications Forum.

5:30 p.m. - 7:30 p.m. - **"Creativity in Design and Management"**. Patrick le Quémén is currently Renault's Senior Vice President Corporate Design as well as Member of the Board of Management. He serves also as a Design consultant for Nissan Motors at board level.. free. Room: E51-395. Sponsor: MIT France Program.

5:30 p.m. - **authors@mit - Cities From the Sky: An Aerial Portrait of America.** TOM CAMPANELLA  
**CITIES FROM THE SKY: An Aerial Portrait of America**  
Piloting a single-engine biplane high above Washington D.C. in 1920, the intrepid inventor and aviation pioneer Sherman Fairchild first tested his custom-built sky camera, effectively founding the aerial photography company that would bear his name. Roaming America's skies for the next 40 years, the photographers of the Fairchild Aerial Survey Company documented nearly every major city in the United States. The photographs, both map-like shots from high above and low angle raking views, are valued both as works of art and as tools for urban historians. The author has painstakingly reassembled over 125 of these extraordinary images in *Cities From the Sky* to form a definitive portrait of the American landscape. Tom Campanella is Lecturer in City Design and Development in the Department of Urban Studies and Planning at the Massachusetts Institute of Technology.*Cities From the Sky* is published by Princeton Architectural Press, 2001. free. Room: MIT 6-120. Sponsor: The MIT Press Bookstore. MIT Libraries.

5:30 p.m. - **authors@MIT: Tom Campanella: "Cities from the Sky: An Aerial Portrait of America."**. Piloting a single-engine biplane high above Washington D.C. in 1920, the intrepid inventor and aviation pioneer Sherman Fairchild first tested his custom-built sky camera, effectively founding the aerial photography company that would bear his name. Roaming America's skies for the next 40 years, the photographers of the Fairchild Aerial Survey Company documented nearly every major city in the US. The photographs, both map-like shots from high above and low angle raking views, are valued both as works of art and as tools for urban historians. Tom Campanella, lecturer in MIT's Urban Studies Program, has painstakingly reassembled over 125 of these extraordinary images to form a definitive portrait of the American landscape.. free. Room: Rm 6-120. Sponsor: MIT Press Bookstore, MIT Libraries.

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7:00 p.m. - 8:00 p.m. - **Passage To India: A Slide Show.** Passage To India, is a slide show of award winning pictures of land and its people by internationally renowned photoartist Shivi of Jodhpur, India. This slide show is woven around the life and culture of rural India. Some of the most beautiful landscapes of India has been incorporated by master craftsman Shivi in this show. . free. Room: 2-105. Sponsor: Graduate Student Council, Sangam. MakeMyTrip.Com.

8:00 p.m. - **As You Like It.** Shakespeare Ensemble production directed by Tom Garvey, music director Chris Eastburn. \$8, \$6 students, Room: Kresge Little Theater. Sponsor: Shakespeare Ensemble.

8:00 p.m. - 10:30 p.m. - **South Asian Cinema Series.** free. Room: 4-237. Sponsor: Graduate Student Council, Foreign Languages & Literatures, International Film Club.

8:00 p.m. - **Indian Cinema: "Encounters with Modernity"** . "36 Chowringhee Lane" (Aparana Sen). Indian Film Series.. free. Room: Rm 4-237. Sponsor: International Film Club, Center for Bilingual/Bicultural Studies.

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Electrical Engineer	\$ 67,410	\$ 64,202	\$ 71,550
Computer Programmer	\$ 54,184	\$ 51,602	\$ 57,821
Computer Analyst	\$ 68,895	\$ 65,617	\$ 73,092
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Average = 100			

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# THE ARTS

## DVD REVIEW

### Is This the Star Trek I Remember?

Director's Cut is a Whole New Enterprise

By Eric J. Plosky

SENIOR EDITOR

Directed by Robert Wise

Written by Alan Dean Foster and Harold Livingston

Starring William Shatner, Leonard Nimoy, DeForest Kelley, James Doohan, George Takei, Walter Koenig, Nichelle Nichols, Majel Barrett, Stephen Collins, and Persis Khambatta

Rated PG

**W**ith the Director's Edition DVD release today of *Star Trek: The Motion Picture*, the oldest film in the *Star Trek* franchise becomes the newest — and, arguably, the best.

You know the story. James T. Kirk (William Shatner), who was kicked upstairs to admiral following the Enterprise's five-year mission (the original 1960s television series), returns to his old ship to take the reins when a mysterious entity is detected heading for Earth, obliterating Klingon battle cruisers and Federation space stations in its way. Enterprise has just been refitted, and comes equipped with a new captain, Will Decker (Stephen Collins), but Kirk busts him to first officer, beams up Bones (DeForest Kelley), collects Spock (Leonard Nimoy), and we're off to check out the psychedelic light cloud in the distance.

*Star Trek: The Motion Picture*, which hit theaters in December of 1979, has widely been regarded as slow, cold, and boring. Rushed through production to cash in on the sci-fi movie craze set-off by *Star Wars* two years before, the film originally featured interminable passages of the *Trek* bridge crew just gaping at the far-out visuals on the Enterprise viewscreen. Sure, the special effects were great, but what about the characters and their relationships? Wasn't the story just a rehash of an old TV episode?

Those involved with *The Motion Picture* were themselves never happy with it. For its 1983 network-television broadcast, 11 scenes were added — mostly dialogue — to try to warm the picture up. It didn't work. But now, thanks to DVD, we have the new two-disc Director's Edition, personally spearheaded and supervised by *The Motion Picture*'s original man in the chair, Robert Wise, the multiple-Oscar-winning director of *West Side Story* and *The Sound of Music*.

Wise, now 87, didn't speak of his *Trek* work for over 20 years. As he says in the audio commentary on the first disc, he had always been frustrated by the time and production constraints that prevented him from carrying out his original vision of the film. Remarkably, the completed picture was shipped off to theaters without Wise having previewed it himself — in fact, Wise says, he

personally toted the film can to *The Motion Picture*'s Washington premiere, even though he hadn't seen it!

Supported by Paramount, Wise has now finally gotten the chance to do *Star Trek* the way he'd envisioned it. With help from his original 1970s storyboards, an assist from the graphics experts at Foundation Imaging, and some new editing nips and tucks, Wise has created a splendid new *Star Trek: The Motion Picture* — one that overcomes the problems of its first incarnation.

There are spiffy new graphics shots. Computer-generated images of Starfleet's San Francisco headquarters and the desolate surface of Vulcan replace cheesy matte paintings. The wormhole sequence, which features

betraying its 1970s origin, is very good overall, especially when compared to prior releases. Colors and flesh tones are richer; the stars' monochrome uniforms seem brighter. Still, it is the improved sound that really dazzles. Anchored by Jerry Goldsmith's classic score (so beloved that it was repeated as the *Star Trek: The Next Generation*'s theme) and available in either Dolby Surround or 5.1, the new sound mix is outstanding. Most noticeable is the replacement of Enterprise's grating red-alert siren with something a bit more subdued. In short, the *Star Trek: The Motion Picture* we have here is definitely worthy of its full name. Director Wise, and *Star Trek* creator Gene Roddenberry, intended *The Motion Picture* to be big, sweeping, and majestic. The film aimed to grandly present a true science-fiction story, to inspire its audience to ask questions about faith, the universe, and existence, just as Spock and V'Ger do. Appropriately, its tagline was "The human adventure is just beginning." For the first time, with this Director's Edition, *The Motion Picture* succeeds in living up to its creators' expectations.

Breaking new ground for the *Star Trek* films, both discs come chock-full of goodies. On the first disc, audio commentaries by Wise, actor Collins, and some of the original production crew members tell some of the film's back story. Composer Goldsmith chats a bit about his funky Blaster Beam, used to create some of V'Ger's accompanying sounds. A text commentary by *Star Trek Encyclopedia* co-author Michael Okuda is best viewed along with the audio track.

The second disc brims with features, starting with original 1979 trailers and TV commercials. Playing up the epic nature of the film, most of this material was narrated by none other than Orson Welles. "It will startle your senses," Welles intones, "It will challenge your intellect." There is a trailer for the Director's Edition, and a short promo spot for the new television series *Enterprise*. Plus, the second disc contains five additional scenes from the 1979 theatrical release and 11 deleted scenes from the 1983 extended television version.

We're not done yet — the second disc also includes three short documentaries. The first two describe *The Motion Picture*'s creation and include clips of an interview with Jeffrey Katzenberg, who in 1979 was the Paramount executive in charge of the project. There's some rare footage from the 1970s, as well as a selection of Wise's original storyboards. The third documentary is a look at the making of the Director's Edition, complete with some before-and-after shots. All of these extra features are best viewed after the film itself.

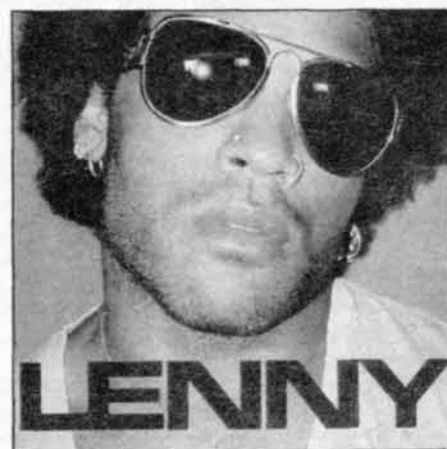
For any *Trek* fan, this Director's Edition is a must-have.



Enterprise blasting an asteroid, has a sparkling new ending. And, of course, there are new renderings of the alien entity V'Ger, including stunning sequences when it fires on Earth — and on a computer-generated Enterprise.

Careful edits speed up the film's pace. We no longer need contend with the molasses-like tempo of the rec deck scene; Wise has clipped some of Kirk's feeble expostulation. On the bridge, Lieutenant Ilia (Persis Khambatta) doesn't uselessly say, "Science officer's computations confirmed." The crew doesn't shake quite as long on Enterprise's emergence from the wormhole. Spock's thruster suit doesn't bore us with its verbal instructions. There are several other welcome cuts.

The picture, presented in widescreen, looks superb. Image quality, while sometimes



## MUSIC REVIEW

### Lenny Kravitz's Latest Release is Deeply Personal

By Eric Chemi

**L**enny Kravitz's sixth album, simply titled *Lenny*, is a great collection of tracks. Overall, the release contains the usual Kravitz-sounding material, like "Fly Away," that has infiltrated the radio waves over the last few years. Although he still holds on to his more successful sounds from earlier in his career, this album distinguishes itself through the use of softer ballads and Kravitz's more personal stories.

*Lenny* begins with upbeat rhythms and rocking beats, utilizing a quality drumline. Kravitz's neo-hippie sound is most notably heard in the opening track "Battlefield of Love," where the electric guitar and old-fashioned beats are well catered to his voice. After the first two tracks, the album steers towards three slower paced tunes. These contrasts to Kravitz's more traditional sound prove that he can successfully incorporate a variety of musical styles in just one record.

Songs like "Yesterday is Gone" are sure to please listeners, more likely because of their softer sound. The ballads are a key component to this album's success, giving the CD a deeper, more personal feel. Kravitz's introspective lyrics are most evident in "Believe in Me," where he reveals his insecurity, sleepless nights, and a need for a reason to live. The lyrics are powerful and the music is set to a dance beat background. Such a combination makes this track very special.

Kravitz also shows his ability to put a positive spin on a rough experience. While walking to his Florida home, police officers accosted Kravitz, accused him of robbing a local bank earlier that day, and handcuffed him. Because he was not carrying any identification with him, the police refused to believe who he claimed to be. Kravitz believed he was the victim of racial profiling, but the event did not leave him bitter as one may guess. Instead, it inspired the upbeat song "Bank Robber Man." The lyrics in this track are rather simple, and the police sirens in the background get a bit annoying, but nevertheless it is a rather catchy summer song.

Upon hearing "Pay to Play," one gets the sudden feeling that there is a mistake: somehow "American Woman" has accidentally found its way onto this new CD. Passing the track off as new material is definitely a mistake, and though the lyrics are different, "Pay to Play" merely reinjects the sound that made a Kravitz hit a couple years back. The track is not as ear-catching as "American Woman," and it is saturated with a radio beat. The complete lack of a new sound makes this track one of the few mistakes on the album.

The best of all the songs is "Dig In," but its high frequency on commercial radio playlists takes away some of its punch on the album. The rest of *Lenny* is a stand-alone success even without this song, but it cannot hurt to have a hit single leading the way.

If it has not become obvious from his earlier albums, this latest release certainly proves that the music of the sixties and seventies has influenced Kravitz's music. Mixing his own personal flavor with those reminiscent sounds forms a combination of sound that is truly unique.

## RESTAURANT REVIEW

### Gargoyles on the Square ... at Courses

Visiting Chef Series has Many Surprises

By Veena L. Thomas

STAFF WRITER

**I** must admit that I didn't quite know what to expect from the recent Visiting Chef Series at Courses, which last week featured the chef from Gargoyles on the Square Bar and Grille. For a gourmet prix fixe (\$20/person) dinner on campus, I welcomed the opportunity to enjoy their food without trekking to Davis Square.

Courses was unrecognizable beneath the yards of linen tablecloths and fine china. A well-dressed hostess greeted us at the door. She plucked a long-stemmed rose from a basket on a nearby table, handed it to me ("for the lady," she said), offered to take our coats, and led us to our table. I was impressed.

The soundtrack to *Phantom of the Opera* effectively set the mood: classy yet not overly romantic. Yet there were faint traces that something wasn't quite right; coffee cups were part of the elegant place settings, even prior to eating our meal, and my table wob-

bled, à la Courses.

The fixed menu helped to facilitate the evening, as we never had to wait for our food to be prepared. A well-presented warm butternut squash and apple soup started the meal. This unlikely duo worked surprisingly well puréed together and drizzled with a bit of cream. The nutty toasted pumpkin seeds on top helped to compensate for the sweet soup. Overall, it was the closest I have come to eating fall in a bowl.

A salad of mesclun greens tossed with a balsamic vinaigrette atop a goat cheese fondue followed the soup. If the salad was merely adequate, the warm "croutons" of portabella mushroom fried in a seasoned batter and scattered atop the salad were truly inventive.

Diners had a choice of entrées for dinner: a sage roasted chicken breast, grilled salmon with spicy black bean salsa, or a vegetarian pappardelle pasta. The grilled salmon was easily the best salmon I've ever had in a restaurant. While some restaurants tend to serve dry, flavorless salmon, this salmon was

wonderfully moist and tender without tasting too fishy. The salmon was served with a mild salsa that was did not overpower the dish, and the fried strips of herbed tortillas adorning the salmon provided a tasty accompaniment. I was impressed with the care taken with the sage roasted chicken. Sage leaves had been inserted in slits cut around the meat, and the resulting chicken was flavored on the inside too, not merely on the surface. Warm apple crêpes paired with an effective rum caramel sauce and vanilla ice cream with flakes of vanilla bean completed the meal.

The Visiting Chef Series is fairly new, and it's obvious that the bugs have not been worked out yet. While the food from Gargoyles on the Square was excellent, the service left much to be desired. For example, my waitress asked me whether I wanted coffee while I was still in the midst of dinner, and proceeded to pour me a cup. The coffee was lukewarm by the time I finished eating. Still, the salmon alone made the meal worthwhile. Be sure to check out the next installment in this series.



## CONCERT REVIEW

# The Black Crowes

*Glam is Gone, but Good Rock Still Tough to Beat*

By Kevin R. Lang

NEWS EDITOR

The Black Crowes

Orpheum Theater

Tuesday, October 30, 2001

If the Black Crowes were a band with mediocre musicians, the technical problems during their show last Tuesday might have ruined the show completely. The Orpheum Theater's lousy acoustics further garbled Chris Robinson's lead vocals, which are barely intelligible on many tracks in the first place. The Crowes delighted the crowd by finishing the opening set with their classic cover of Otis Redding's "Hard to Handle," but the line "that ain't nothin' but ten cent lovin'" was reduced to "ten cent love."

Fortunately, the Crowes know how to be a good live band. Fans come to the shows time and time again not to hear radio versions of the Crowes' greatest hits, but to hear the instrumental jams artfully inserted into favorite songs. "Thorn In My Pride" started out sounding like something straight off the CD, but quickly turned into a ten-minute jam session. The Crowes are not the Grateful Dead or Phish — they will never drag out "Jealous Again" to 45 minutes. However, the best parts of the show were the jams where the poor acoustics plaguing Chris Robinson did not matter, and brother Rich let fly on guitar to lead the band.

Chris Robinson has definitely toned down the on-stage act from his glam phase of the 1990s. He now looks more like a garage-band rocker than a flamboyant bandleader. Jeans, a soccer jersey, and a scruffy beard have replaced the ruffles, leather, and eye makeup that became a Crowes trademark.

However, the Crowes' on-stage performance has not changed. Chris Robinson strut, thrust, flailed, and grooved his way through each set. He was a Mick Jagger maestro conducting a five-piece orchestra, consisting of brother Rich on guitar, Audley Freed on guitar, Steve Gorman on drums, Eddie Harsch on

keyboard, and Andy Hess on bass. Most of Robinson's moves are straight out of the Jagger repertoire, but he manages to mix in a sort of hard rock flamenco. Between sets, Chris Robinson's crowd banter fell somewhere between television preacher and guru.

As much as Chris Robinson fits the flashy frontman role, Rich Robinson readily falls into the somber, incredibly talented, musical powerhouse role. He almost seemed bored, like he'd rather be somewhere else. But the

expression on Rich Robinson's face does not match the emotion of his performance. While Chris Robinson can be almost distracting while he's singing, Rich Robinson shines through on the instrumentals and captures the crowd's attention instantly. The Orpheum spotlight beamed off Rich Robinson's guitar and back into the crowd, turning him into a surreal presence on stage.

The Crowes played a good chunk off their new *Lions* album, including "Midnight From the Inside Out" to open the show, the super-bluesy "Greasy Grass River", the trippy "Cosmic Friend", and the soon-to-be-classic "Soul Singing". The album seems to be unusually blues-influenced at times and extraordinarily hard-rocking at others, but "Soul Singing" is pure Black Crowes southern blues rock.

The crowd seemed decidedly less interest-

ed in the new material than selections from older albums. *Southern Harmony* was particularly well-represented, and the band performed "Sting Me", "Sometimes Salvation", "Thorn in My Pride", and the Bob Marley cover "Time Will Tell". They closed the opening set with "Hard to Handle" and "Remedy", probably the two best-known Crowes songs of the entire catalog.

The show ended with a fantastic encore. The Rolling Stones' classic "Can't You Hear Me Knockin'" worked perfectly as a Black Crowes song, especially the extended instrumental jam. Ironically, the Crowes' version seemed shorter than the original from the Stones' *Sticky Fingers* album.

Though the Black Crowes will not blow listeners' minds like a U2 stadium show, they're tough to beat for good rock'n'roll.



KEVIN R. LANG—THE TECH

Chris Robinson leads The Black Crowes during the first of two shows at the Orpheum Theater last week. The Crowes are touring to promote their new "Lions" album.

## RESTAURANT REVIEW

## Mantra

*It's All in the Details*

By Winnie Yang

STAFF WRITER

Mantra

52 Temple Pl., Boston

(617) 542-8111

There's an air of exclusivity to Mantra, the new French-Indian restaurant in Downtown Crossing. And not just because of the prices (exorbitant as they are) — we had difficulty even finding the entrance on that darkened side street between Washington and Tremont. And once we located the tall glass door, marked — just barely — by a small, unlit brushed metal sign and tucked between two modest potted trees, I still wasn't able to find the way in, opening a service door in the anteroom that led to concrete floors and a mop. Luckily, a bemused hostess came to our rescue and graciously seated us, though we'd arrived nearly an hour before our reservation time.

Mantra's interior is arresting: the low red couches that circle the dimly lit bar give way to a vast expanse of dining room. The high ceilings and granite walls belie the building's former life as a bank, while metal mesh curtains provide for more intimate dining at the smaller tables near the rear. While Mantra seats well over 200, the tables are spaced far enough apart that noise isn't a problem. The recessed lighting and low-profile furniture give the interior a clean, futuristic look, and the potted trees dotting the walls are a charming touch.

The centerpiece of the room is a large, organic sculpture. On closer examination, we discovered that this woven wood structure is actually a room lined with the same red couches from the bar. Our server explained that this is the "hookah den," where diners can share an after-dinner smoke of flavored tobaccos from the restaurant's selection of water pipes. Despite the dramatic elements of the dining room, it's a very comfortable space. It's like dining in someone's loft, albeit an exceptionally well-decorated one.

A server came to each table, offering a selection of freshly baked rolls still warm from the oven, the crackly brown crusts breaking easily in the hand. The tomato basil was superior to both the multigrain and the sourdough, with the added complexity of its flavorings. This bread also best complimented the apple ginger chutney — which

bore a remarkable similarity to apple butter — and the sweet creamy butter that came alongside.

The wine list is quite extensive, but prohibitively expensive. Bottles range from a handful at \$35 to a Fonseca Vintage '66 that goes for \$750. Yes, you read correctly.

After deciding to forego wine, we chose to start with the tuna tartare and salmon raita (\$17) and the crisped yogurt galette (\$15). The grapefruit-marinated tuna was topped with a much needed dollop of sevruga caviar, as it was otherwise bland (though I assert that this is more the fault of tuna than the kitchen's doing). The salmon, however, was pure pleasure on the tongue, transformed to an extraordinarily smooth and creamy texture by the tangy yogurt marinade. The yogurt galette was reminiscent of a light goat cheese, slightly thickened as it was through cooking and covered with a toasty, nutty, crunchy coating. Little thimble-sized cylinders of marinated vegetable salads lined the plate and tended to be too understated (the lime juice-marinated cucumber salad, for example). The sweeter golden beet and fig juice-marinated toasted rice were cool counterpoints to the warmed yogurt.

For the main course, we ordered the seared veal tenderloin (\$38) and the roasted halibut (\$34). The halibut was well executed, cooked with shallots and covered in a curry-like sauce of ground cumin and chili. I detected a trace of ginger as well. Undoubtedly the most Indian dish we were served, the French influence was still present in the pool of mustard sauce and the artichokes sautéed with sour cream and scallion beneath the fish. The veal tenderloin, on the other hand, was all French, accompanied by roasted beet, carrot and potato, and a bundle of tender haricots verts. The veal itself was exceptional — the way beef ought to be: darkly crisped exterior, the inside so tender and buttery that it melts in the mouth. The meat tasted almost fruity, it was so delicate — perhaps a result of the wonderfully aromatic truffle-infused sauce.

Desserts at Mantra, while excellent, do not inspire the same raptures as the preceding courses. The presentation, as in all the dishes, is gorgeous, every morsel arranged perfectly on the wide, flat, unembellished plates — eye candy of the best sort (since it's actually edible). We chose the chocolate degustation (\$15) and the tropical crème brûlée (\$14).

The first, a triumvirate of a sorbet, a chocolate orange crème in a miniature tart shell, and a chocolate mousse stuffed into a flourless paper-thin cylinder, was intensely flavored, the orange crème the best of the three. The crème brûlée also arrived in a trio: a mango-flavored pyramid atop slices of fresh mango, delicate squares of

coconut-flavored crème, and a mound infused with passion fruit juice and surrounded by a little pool of the fruit's seeds and pulp.

While this meal might rank the best in recent memory, it is unfortunately overshadowed by the novelty of Mantra's restrooms. Or, more specifically, the men's restroom.

My dining companion described his confusion when, upon entering the men's room, he encountered a large, chest-height metal cube resting on the floor with a pipe that extends from the top and disappears into the ceiling. There are recesses on two adjoining sides of the cube; one side opens into two large metal basins and spigots and a handle hang above each basin, while the other contains a long tray of ice. Yes, ice. Water streams down inside the recess when one moves away from the ice. Our server confirmed that this is indeed the urinal. She couldn't explain the reasoning behind it and offered that "maybe it's refreshing." Her surprise that we'd figured it out ourselves, since "no one ever seems to figure it out," was slightly disconcerting. In fact, I have to digress here to relate my friend's experience on his return trip to the men's room.

My friend — for ease of storytelling, I'll just call him Bob — enters the restroom at the same time as another restaurant patron, and both approach different sides of the cube. Bob does his business at the tray of ice, while the other guy stands at the sinks for a long time. Guy steps away and notices the ice; looks between ice and sinks in momentary confusion. Bob asks, "What did you just do?" Guy looks down and mumbles, "Oh, shit. I just pissed in the sink." By this time, three other men have entered, also scratching their heads in confusion at what looks like an ice machine in the men's room. The guy shrugs and says, "Oh well, guess I'll just wash my hands in the other sink." Bob replies, "You could do that -- if it weren't broken." All in the restroom cringe inwardly. One wonders how often this sort of thing occurs and why management doesn't clarify matters. One also hopes that visitors to the restroom don't consider the ice consumptive refreshment.

Restrooms aside, Mantra proves a worthy newcomer to upscale Boston dining. This establishment succeeds because of its simple approach to dining — while seemingly otherworldly at times, the dishes, like the surroundings, are uncluttered, wrought with a deft hand and an attention to detail. If the food seems more Gallic than Goan, it is because the restaurant strays slightly from its fusion aspirations.

But who really cares when it tastes this good? The flavors, wherever they're from, are incredibly pure. And while the portions are ample, the food itself is light. One leaves feeling only satisfied. It's the attention to detail however — whether in the ice in the restrooms or the careful, attentive service of the well-trained waitstaff — that truly elevates dining at Mantra to a remarkable experience. Possibly even worth the \$134.

*"[T]he dishes, like the surroundings, are uncluttered, wrought with a deft hand and an attention to detail."*

*"The salmon... was pure pleasure on the tongue, transformed to an extraordinarily smooth and creamy texture by the tangy yogurt marinade."*



## CONCERT REVIEW

# Jump Little Children

## Band Rocks Paradise with Varied Setlist

By Christine Fry

STAFF WRITER

Jump Little Children

Paradise Rock Club

Thursday, November 1, 2001

Jump Little Children will be amazing," the lead singer for Dragstrip Courage, the second of two opening acts, told the crowd packed into the Paradise Thursday night. But amazing does not even begin to describe the band's two-hour performance.

Jump Little Children's set consisted of a broad spectrum of material running from the early "Licorice Tea Demos" to their most recent release, *Vertigo*. The songs represented Jump's eclectic musical style, influenced by, among other things, their classical training and their travels in Ireland. Their melodies ran the gamut from the "echoing vistas" of Cathedrals to the playful squalor of "You Can Look."

Jump began the night with the lofty "Vertigo." The song's unexpected transitions rapidly whisked both the band and the crowd from a mellow mood to an energetic state. Probably the most visibly energized member of the band throughout the night was upright bassist Jonathan Gray. If he wasn't playing the bass like a head-banging hard rocker, he was jumping and swinging around his bass with a huge grin on his face.

Matt Bivins is the most versatile of all of the members of the band. Not only does he sing lead or back-up vocals for most of the songs, but he also plays the accordion, guitar, flute, harmonica, tin whistle, and keyboard. He is probably the only musician who can play the accordion and a little pink guitar and not look kitschy. The songs for which he sings lead are generally the band's most sexually charged songs. One such song, "Habit," is comprised of a series of four vignettes about satiation fused together by the chorus, "I could make a habit out of you." The album version's moody coffeehouse style was interrupted briefly by a more upbeat rock-sounding interlude between the second and third vignettes. Although the two styles are very different, the mixture was quite appropriate.

"Words of Wisdom" was written by drummer Evan Bivins as a tribute to his father, who recently passed away. As lead singer Jay Clifford sang the poignant words about teaching others the wisdom of the Bivins' father, Bivins could be seen wiping away a tear as he played the accordion. Most of the songs on the *Vertigo* album are like this one in that they were written about very personal moments in the band members' lives. The *Vertigo* songs sharply contrasted with the more light-hearted tunes of the *Magazine* album. This change reflects the group's maturation.

The most impressive aspect of the evening was the encore performance. Once the band returned to stage in response to the crowd's pleading screams, they requested that the audience stay quiet as they unplugged their instruments, pushed away their microphones and performed an acoustic version of "Where She Lies."

The crowd was awestruck as Clifford's soothing voice filled the Paradise. Then the band quickly plugged back in their instruments and dove into the lively song by Sonny Terry and Brownie McGhee from which they derived the name of the band. This song was interrupted with a showcasing of the individual talents of each member of the band, beginning with a drum solo by Evan Bivins. Following Bivins was cellist Ward Williams, who displayed his classical training in a wonderful improvisation. Bassist Gray sang a snippet of what sounded like a country-western song. Bivins' accordion solo segued into the Van Halen song "Jump." Finally, Clifford mesmerized the audience again with a solo rendition of "Close Your Eyes."

Jump Little Children's devotion to their fans, in addition to their continuous musical innovation, is why they have developed such a loyal fan base. Before every concert, the band members can be found in the crowd enjoying the opening acts. And after every show, they go outside to sign autographs and chat with fans like old friends. With the group's notable energy and their eclectic set list, it is impossible that anyone left the Paradise Thursday night unsatisfied.

## INTERVIEW

# Pressure 4-5

## New to Hard Rock, Opening for Alien Ant Farm

By Devdoot Majumdar

ARTS EDITOR

Heading over to Axis this Thursday is a brand, spanking new band off of Dreamworks Records, Pressure 4-5. Made of the hard rock fiber that spawned bands like Creed and Godsmack, their new album seems MTV-destined, for better or worse. Lead singer Adam Rich took some time out to talk to *The Tech*.

*The Tech*: You guys are signed to a pretty big label there. Any warnings about the dark, underbelly of corporate music?

*Adam Rich*: All I have to say is that don't take the first thing that comes across the table. You have to make sure that your assets and your back is protected before you make any big decisions. A lot of big labels will just sign bands like a write off. So you have to just be really careful and make sure that when a deal comes along, that it's like the right deal for you ... not necessarily the most money, because you have to pay the record label that back in like record sales and stuff. You don't want the biggest record deal as far as money goes, you just want to make sure that the people at the label really support your band and the music and stuff.

*TT*: You guys are touring with Alien Ant Farm — what're they like like?

*AR*: Those guys are great. As far as musicians go, they're probably the best musicians out there. So far this tour's been going amazing. They're just a cool band to go touring with.

*TT*: Where are you guys right now?

*AR*: Uh, [pause] Cleveland. [Laughter]

*TT*: Tell me about your songwriting process.

*AR*: Well, our songwriting process is pretty collective. When someone comes into the studio with a riff or a part, it gets like criticized and diced up and and put back together by all the members of the band. We really try to make sure that the band writes the songs, not just one person. And then, you go into the

studio and [Producer] Jay Baumgardner (Papa Roach, Alien Ant Farm, Drowning Pool) makes it sound like a fucking freight train and it ends up how it sounds on the record. But the songwriting process is really a team effort.

*TT*: How does Pressure 4-5 set itself apart from all the other bands in the genre?

*AR*: Hopefully people can look at our band and see that we're a heavy rock band. We're definitely not a metal band, but we're a band that focuses on meaningful lyrics and melody.

*TT*: How was Ozzfest?

*AR*: Ozzfest was great. It was like a a rock and roll bootcamp for us — you're out there will all these heavy hitters in the music world, getting to watch them every day and hang out with them. It was sort of like our introduction into this whole world because it was like our first major tour.

*TT*: Did you get to meet Ozzy?

*AR*: No. Ozzy would do funny things. Like he would jump rope every day outside of this little tent that they would build for him. I actually got to meet Tony Iommi on night at an after-tour party. It's just a treat to be able to play with those guys and watch Black Sabbath every day.

*TT*: I read that you guys had a DJ in the band before. What'd it sound like?

*AR*: When we had the DJ, we didn't really have our own sound. Our songs hadn't really been developed in a melodic sense very much. At that time, we were sort of a mish-mash of all the other stuff there was out there at the time. Like heavy music and a little hip hop here and there. After Joe stopped doing that, it kind of gave us a chance to not only beef up our sound with another guitar, but also create our own sound. We just wanted to get as far away from the rap-rock scene as possible, because it's been done and other bands do it better than us anyway.

*TT*: If you did a cover, what'd it be?

*AR*: Jennifer Lopez, one of her songs.

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Questions? Send email to [icampus@mit.edu](mailto:icampus@mit.edu).



## FILM REVIEW★★

*Built from Used Parts**'Life as a House' — A Derivative Repeat*

By Rich Redemske

Directed by Irwin Winkler

Written by Mark Andrus

Starring Kevin Kline, Kristin Scott Thomas, and

Hayden Christensen

Rated R

**T**he success of a movie often depends on the writer's intent in creating it. For example, though *Dude Where's My Car* is probably one of the dumbest movies ever made, it never aspired to be much more than the source of a new drinking game. In that sense, it was quite the success. On the other hand, with *Life as a House*, writer Mark Andrus tries to create an inspiring, life-changing story about a dying man's last attempt to rectify his life. Unfortunately, the result falls short of his original specs, as the movie relies too heavily on recycled material from previous movies and not enough on original character development.

The movie is about George (Kevin Kline), an aging, divorced architect who discovers in a single day that he has been fired from his job of 20 years and that he is dying of some unexplained form of cancer.

This might make for a pretty bad day, but George immediately decides to use the four months he has to live to rebuild a relationship with his estranged and troubled teenage son Sam (Hayden Christensen). Here enters the overly abused metaphor of George's dilapidated shack, which he has meant to tear down and rebuild into a dream house for most of his life. With the reluctant help of his son, as well as the help of a medley of odd, unnecessary characters, the two rebuild George's

house as they rebuild themselves.

The main plot is enriched to a certain degree by a number of subplots involving Sam's self-identity issues, George's ex-wife Robin's (Kristin Scott Thomas) troubled second marriage, and George's personal battle with the ghost of his abusive father. Perhaps the movie would have been more satisfying if Andrus had chosen to just focus on these main characters and their issues (a ploy which helped make his previous movie *As Good as It Gets* so successful), rather than weakening the focus of his story with a slew of extra, one-dimensional supporting characters.

Perhaps the strongest part of the movie is Kevin Kline in one of his rare dramatic roles. Though this is not Kline's best film by any means, he does a wonderful job of turning otherwise cheesy movie-of-the-week speeches into powerful dialogues. Hayden Christensen, on the other hand, butchers his character with his constant, annoying whining. Sam seems more akin to a spoiled six year old than to a troubled teen grasping with the purpose of life. Overall, the acting was reasonably well-done, given the restrictions of the screenplay.

Ultimately, the movie fails because of this screenplay. The story is essentially a hybrid between "life-changing" movies like *Jerry Maguire* and "dying-main-character" movies like *Stepmom*. Disappointingly, *Life as a House* fails to explore themes or even character traits beyond what these two movies and similarly themed others already have. Instead, it relies on too many clichéd "it's-never-too-late" moments to fuel the audience's interest in the story. So while the acting and directing is pretty decent, the screenplay could use a few renovations of its own.

Jena Malone (left) and Hayden Christensen star in *Life As A House*.

## CONCERT REVIEW

*A Fall Concert that Rises Above Expectation**Chorallaries, Despite Technical Difficulties, Perform Vibrantly with Brown Jabberwocks in Fall Concert*

By Pey-Hua Hwang

STAFF WRITER

Chorallaries Fall Concert

10-250

Saturday, November 3, 2001

**T**he Chorallaries filled 10-250 for their fall concert, which featured a new set and many new faces. To make the Saturday evening even more interesting, the Chorallaries' guest group, the all-male Jabberwocks from Brown University, got lost on their way to MIT. This development forced the Chorallaries to make some quick changes to the way the concert ran, but in the end the Jabberwocks arrived safely and the concert was a success.

People continued to stream into the 8 p.m. concert as late as 8:15 p.m., only to hear about the Jabberwocks' current location (they were somewhere between Central and Harvard

Square). The Chorallaries decided to sing "three special songs," because the audience had been "so patient."

The first song featured a new Chorallary, Daniel O. Bates '05, and was not part of the group's official repertoire. The next two songs were old repertoire, but had new voices in the solo parts. Lisa M. An '05 sang "Breathless" by the Corrs, and Bo Kim '04 sang "One Thousand Oceans" by Tori Amos.

Kim's projection and tone have improved from last year, and Bates had natural stage presence. Chang seemed a little bit nervous at the song's start, almost allowing the rest of the Chorallaries to drown out her voice, but relaxed as the song progressed and balanced better with the group.

Then it was time for another news flash. The Jabberwocks were now in Arlington, so the Chorallaries, after a brief huddle, decided to just start the show with a skit.

The skit, meriting a title like "Chorallaries for sale," poked fun at fellow MIT *a cappella* groups the Toons, the Logarithms, and the Muses. Another new member, Kuangshin Tai G launched into an energetic rendition of the Barenaked Ladies song "It's all been done." Aside from a slight lyric snafu at the beginning of the song, Tai was in full command of the audience, and bounced around as he sang, as if his shoes had springs in them.

The Chorallaries then mellowed the mood as they dedicated "The Park" by Uriah Heep to the victims of the September 11 bombing. Bates was again the soloist, and displayed very impressive vocal control as he sang the whole song in a clear falsetto. The harmonies provided by Maggie A. Sullivan '03 and Emily C. Vincent '04 also blended seamlessly with Bates in this reflective piece. However, the mood soon lifted as Mira E. Wilczek '03 and Sebastian Cherng '04 dueted it out in

Prince's "Nothing Compares To You," which they set up with a humorous skit. Both Wilczek and Cherng possess that rare ability to become larger than life when soloing, even though they are surprisingly unassuming as part of the larger ensemble.

Finally, the Jabberwocks found their way to 10-250. The Chorallaries introduced them with a wink, "All the way from Brown, via Arlington, the Jabberwocks!"

Although the Jabberwocks put on a good show, one of the group member's commented, "Fuck whoever designed this city," and the audience cheered. The six-song set featured a serenade and an eclectic array of popular tunes. The highlights were "Paperback Writer," by the Beatles, which was performed with lots of energy and even a slight English accent by Jason Siegel, and "Cheeseburger in Paradise" by Jimmy Buffet, performed by Jason Doles.

The Chorallaries then returned with just as much energy as before as Leah K. Premo '04 sang "Mamma Mia" by the A-Teens while Tai and Aneal Krishnan '03 got their groove on as flyboys. This song actually had all of the Chorallaries dancing along and their enjoyment in performing was infectious.

Along came another skit, this time unabashedly promoting their CD *Poker Face*. The mood mellowed with the subsequent rendition of "My Lover's Gone," by Dido. Vincent, who has a stratospheric soprano, proved the integrity of the rest of her vocal range in this piece. In a final piece before their finale, the Chorallaries had Krishnan singing "If I Am" by Nine Days. Krishnan is a new member to the group, but he certainly didn't show it, as he provided a solid ending to the set. The group ended their set with a singing of the traditional MIT drinking song with all of their alumni.

Their encore "Here With Me" by Dido was sung by Premo, who set up the calm lyric mood that began the medley which started with "Flood" by Jars of Clay sung by Geoff A. Becker '05. However, it was soon overtaken by the rock and roll of the second song in the medley, "It's My Life" by Bon Jovi, sung by Ross I. Runnion '04. Becker, often overtaken by his duet partner Amy L. Schonscheck '03, has potential but needs to work on his projection.

For their first concert of the year, and with eight new members, the Chorallaries did not fail to keep their energy, choreography and skits entertaining. This group is certain to bring more innovative musical renditions throughout the rest of the school year; one can certainly look forward to their next concert with even higher expectations.



MIGUEL CALLES—THE TECH

The Chorallaries held their fall concert this past Saturday 10-250; above, Aneal Krishnan '03, Leah Premo '04, and Kuangshin Tai G sing "Mamma Mia."



## INTERVIEW

# A High-Tech Operatic Makeover

Tod Machover Gives Opera a New Face

By Bence Olveczky

STAFF WRITER

Professor Tod Machover's opera *Resurrection* is getting its Boston premiere tomorrow at the Shubert Theatre. The Tech caught up with the busy composer at his Media lab office to ask him about his music, MIT, and things in between.

I'm arriving for my interview with Tod Machover just a few minutes early. His assistant, sitting in a glass cubicle in the transparent space that is the fourth floor of the Media Lab, politely tells me that "Tod is in a meeting, but I'll e-mail him and tell him you're here." "You mean he is not in the building?" I naively ask her, afraid that my appointment will not be honored. She points to another glass enclosure, where I make out a group of people who are deep in discussion. Professor Machover may be ten feet away, but we will converse with him via e-mail. This sure is MIT, and Tod Machover fits right in.

Not that you necessarily would think that if you read his resume. An education at the famous Juilliard School of Music in New York with Elliot Carter was followed by a seven year stint at Pierre Boulez's institute for contemporary music in Paris. Several prominent compositions ensued, among them an opera based on a Philip K. Dick novel called "Valis," which the *New York Times* called "the most famous achievement in operatic science fiction." It may not be a normal trajectory for an MIT professor, but then again, 47 year-old Tod Machover is hardly normal faculty.

like enthusiasm, it's easy to see that Machover is in love with his work; his glowing eyes and burrowing look also suggest an inquisitive thirst for knowledge and inspiration that is quenched here at MIT. "It's much more stimulating being around smart, interesting, and creative people in lots of fields than just a bunch of other musicians," he says. "And the diversity on campus means that — surprisingly — MIT turns out to be a great place to be a musician, especially a composer. But don't tell too many people."

## High-tech music

There is, of course, another reason for Machover to choose MIT. His work has always been marked by an effort to incorporate technology into music making and to create a harmonious blend of electronic and acoustic sounds that expand the possibilities and boundaries of music. The know-how on campus has surely been a great asset in realizing his technologically sophisticated projects.

One of Machover's more involved projects, and one that in many ways epitomizes his approach to music, is his work on Hyperinstruments, the most famous of which is the Hypercello he designed for virtuoso cellist Yo-Yo Ma. "With Joe Chung, I had started the development of Hyperinstruments at the MIT Media Lab in 1986," Machover writes in a program note. "Our purpose was to enhance and expand performance virtuosity through technology ... We sought to develop techniques that would allow the performer's normal playing technique and interpretive skills

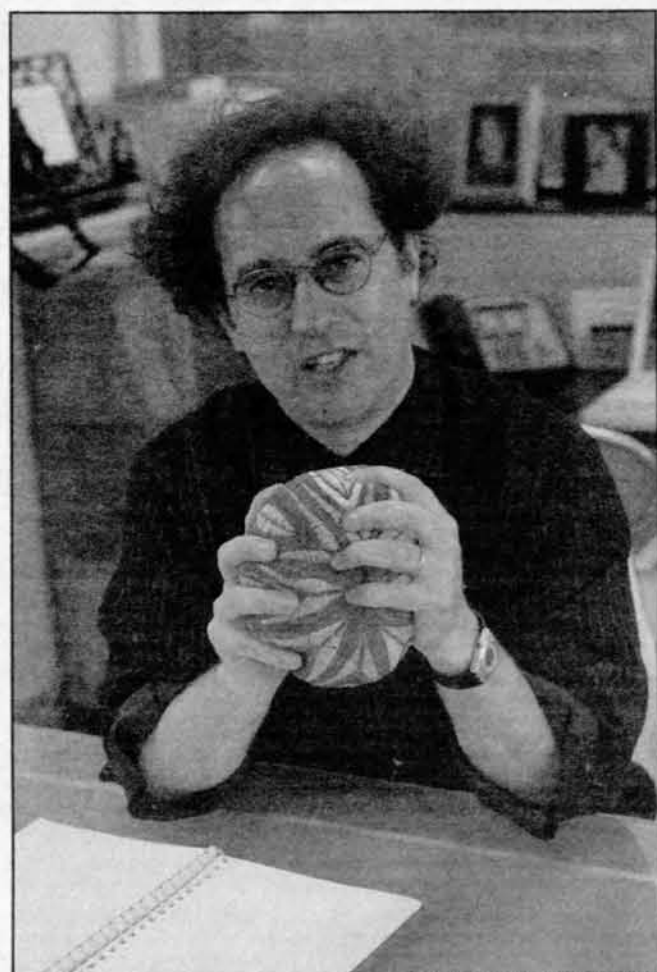
house, with the large stage and the natural acoustics" says Machover, who wrote the opera for a Mozart-size orchestra with strings, winds, and brass instruments, in addition to three electronic keyboards. "I wanted to do something that would be in my language, but at the same time speak to a traditional opera audience."

In listening to the pre-release CD of *Resurrection*, I can make out the influence of Mozart, Musorgsky, and Prokofiev in the classical sounding score, but it's still very much an original piece that carries Machover's admittedly subtle but electronic signature. "The electronics may not hit you in the head" he says, "but there is not a single section in the piece which does not have it. If you take the electronics out, it's unbelievable how the sound shrinks. In the first act, the electronics are used to augment and reinforce the sonorities, with very little extra music played electronically. But the second act uses a fair amount of electronics to convey a sense of strangeness, and alienation."

The return to more acoustic sounds and classical operatic themes may reflect a change in Machover's priorities. "Right now, I'm not so interested in art work or human expression that is fixated on technology or science," he muses. "I'm much more interested in using the resources and tools we have at hand to look at human problems. When I started this opera project more than ten years ago, I wanted to ask whether we who live decent yet complacent lives can make a difference in the world. What does it mean to reach maturity and realize that things are neither all perfect nor all horrible and that our role is to do the best we can to make a difference? I think the way to make the world a better place lies not in grand political gestures but in finding our own calling and then changing the people around us, one-by-one."

As he talks enthusiastically about the issues he wants to address in his opera, Machover strikes me as a die-hard idealist who, despite all the cynicism around him, believes in the transformative power of art. It's thus not surprising that he would feel a certain kinship with Leo Tolstoy, one of the great preachers of moral and spiritual betterment.

"I love Tolstoy. He is probably my favorite



MICHELLE POVINELLI—THE TECH

Tod Machover shares his thoughts on *Resurrection*.

author," admits Machover. "I read *Resurrection* in late high school, and it meant a great deal to me then, but after that I forgot about it until my wife mentioned it as a possible source for an opera. I realized that it had all the qualities I was looking for. It had a story about two different people waking up to the emptiness in their lives and finding a way to reach out to others. They find, in different ways, what it means to make a difference and how to make the world better."

*Resurrection*, which was adapted for Machover by another MIT faculty member, Laura Harrington, tells the story of Prince Nekhlyudov, who is called to serve as a juror in a murder trial where one of the accused is the prostitute Maslova. The Prince recognizes Maslova as his aunt's servant, whom he seduced and impregnated in a lustful moment of his youth. When Maslova is wrongly convicted and sent to Siberia, Prince Nekhlyudov's reawakened guilt propels him to give up everything and follow her.

It's a story of the redemption and resurrection of the main characters' moral and spiritual lives, and Machover has created a score that in many ways match the epic grandeur of Tolstoy's moral tale. When I ask him to promote *Resurrection* to *The Tech's* readership, he smiles and says, "It's probably my best piece; it's filled with melodies and has a story with a dramatic impact. I'd like for people to go for the music and the opera alone, but MIT students will also be able to look down into the orchestra pit and ask some questions about how the electronics works and how it blends in."

*'Resurrection' is presented by the Boston Lyric Opera and opens tomorrow November 7th. It's showing until the 20th of November. Tickets are normally \$31-151, but given the strong MIT connection, MIT faculty and staff can purchase tickets for 50% off the ticket price of select seats with valid ID. Students with valid ID can purchase selected tickets (mostly in the balcony) for \$15 at The Shubert Theatre Box Office, 265 Tremont Street, Monday-Saturday 10am-6pm.*



*Resurrection*, Machover's latest work, debuted in Houston two years ago.

But while Machover's background and interests may seem like an odd match for MIT, he is not unique. The Institute also harbors John Harbison, whose latest opera, "The Great Gatsby," premiered two years ago at the most revered of opera institutions, The Metropolitan in New York.

## Massachusetts Institute of Opera?

So why is it that two of America's most famous and influential opera composers find themselves here at MIT? Once the e-mail message announcing my arrival gets through to Professor Machover and I'm ushered into his sparingly but carefully decorated corner office, his motives for choosing the Institute become clear. "I never wanted to go to a normal music department," he says. "The music conservatories tend to be really active music making places, but they are not very intellectual or thoughtful. They are like music factories. And traditional music departments at places like Harvard often have the opposite problem; you feel uncomfortable if you're actually making music. It's okay to discuss music and talk about music, but the joy of just writing it and playing it is somehow not enough in many academic environments."

At MIT, Machover found the perfect match: an intellectual place of learning where creativity is a way of life. "MIT is a place where people make things, where people invent things. The biggest value here is to be in love with something you want to do, and then go and do it. It's the same process for musicians as it is for scientists, and I think that the culture here is very conducive for creative people, be they artists or scientists."

Speaking with a contagious, almost child-

to shape and control computer extensions to the instrument, thus combining the warmth and 'personality' of human performance with the precision and clarity of digital technology. In fact, the whole Hyperinstrument idea is an extension of my general musical philosophy: to convey complex experiences in a simple and direct way."

By placing physical sensors on the cello, bow, and on Yo-Yo Ma's wrist and fingers, and by feeding the output of these sensors into a computer, Machover's Hypercello was able to measure, evaluate, and respond to many different aspects of the cellist's performance. At times it would electronically transform the sound of the cello, while at other times it would generate accompaniment or create new sounds, always extending the soloist's capacity to influence the soundscape of his own performance.

## *Resurrection* — a not-so-odd Tod.

While Machover has made a name for himself as an avant-garde composer who tirelessly pushes the high-tech envelope both in his compositions and in his approach to instrumentation, his latest opera, *Resurrection*, is highly reminiscent of classical operas from the 19th century. As a *New York Times* critic who saw the World premiere of *Resurrection* in Houston two years ago pointed out, "There is nothing odd about this [opera], and that is precisely what is so odd about it."

So why does Tod Machover, who has entitled his research program "The Future of the Opera" turn to Tolstoy and classical operas for material and inspiration?

"I wanted to write something that would feel right and work right in a traditional opera



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## Interim Board Seeks Executive Director

OCW, from Page 1

ment.

In addition, one class will be chosen from each of six other departments: Physics (Course VIII), Electrical Engineering and Computer Science (Course VI), Urban Studies and Planning (Course XI), Ocean Engineering (Course XIII), the Sloan School of Management (Course XV), and a program in Speech and Communication.

"Our objective is to sample a number of courses from several departments on campus," Koller said. "OCW wants to develop an understanding of the range of the types of course materials that are produced for students taking classes at MIT."

### OCW seeks executive director

The OCW Interim Management Board is currently conducting an ongoing search for an executive

director. The Interim Management Board currently consists of Lerman, Physics Department Head Marc A. Kastner, Assistant Provost and Director of Academic Computing M.S. Vijay Kumar, Director of MIT Libraries Ann J. Wolpert, and Associate Dean of Engineering Professor Dick K.P. Yue '74.

"The interim management board is basically charged with carrying the initiative forward ... until it has a full-time executive director," Lerman said. "It has to recruit and hire a full time executive director for OpenCourseWare."

The interim management board hopes to find a permanent executive director in the near future. "By the end of the calendar year we will have announced a person to be the executive director of OpenCourseWare," Lerman said. "The transition team ... will be developing web sites for maybe 20 to 30 courses as the early test phase rolls out."

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**CAMPUS CONSTRUCTION UPDATE**

**MEDIA LAB EXTENSION:** As demolition of Buildings E10 and E20 begins, the generation of some noise, dust, and vibrations may occur. Jersey barriers will be installed, providing a temporary walkway along Ames and Amherst streets.

**MEMORIAL DRIVE:** Construction activity associated with the installation of traffic signals has begun at two locations intersecting Memorial Drive, at Wadsworth Street and Endicott Street. Construction will continue through December. On-street parking will be restricted during this time.

**LOBBY 7 RESTORATION:** Interior scaffolding will remain in place, as installation of the glass blocks for the new skylight has been completed. Construction continues at the 77 Mass. Ave. exterior entrance to repair the cracked limestone facade. Scaffolding has been erected, and foot traffic may be affected.

**SIMMONS HALL:** Continuing placement of concrete may generate noise and affect vehicular traffic. Also, waterproofing is being applied to the exterior of the building. Two-way traffic in front of the project continues in narrowed lanes.

**ZESIGER SPORTS & FITNESS CENTER:** An increase in the use of movable cranes and the delivery of concrete may result in congestion of accesses to the Johnson Athletic Center and Kresge Auditorium. Pedestrian and vehicular traffic may be affected.

**VASSAR STREET UTILITIES:** Underground utility work is progressing across Amherst Alley. The sidewalk leading to the Johnson Athletic Facility will be closed during the installation of a fire protection line. Pedestrian traffic will be rerouted to the north side of Vassar Street. Excavation continues behind NW30 and progresses eastward to NW14, to install hot water piping. Access to the rear of these buildings will be severely restricted.

For information on MIT's building program, see <http://web.mit.edu/evolving>  
This information provided by the MIT Department of Facilities

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## Second Phase Needs Additional Funding

Sloan, from Page 1

a business center.

Schmalensee also mentioned the possibility that some form of housing might be incorporated into the final design.

"Right now we are still assessing the needs of the Sloan School, and our neighboring faculty and students in the Economics Department, along with the School of Humanities, Arts and Social Sciences," Schmalensee said. "We've done a lot of preliminary design, but we're still looking to refine it."

Jimmy C. Chang '02, president of the Sloan Undergraduate Management Association, was glad to hear that the project is finally moving forward. "I think the expansion is necessary," he said. Chang said that the growing popularity of management as an undergraduate major was one reason for the expansion, and hopes that the expansion will make a man-

agement minor more feasible.

"In the long run, this is the best move for the Sloan Community," Chang said. "We have discussed the idea of offering a minor in course 15, but the question has always been, 'Can we accommodate all the interested students?'"

### Alumni funding drives project

The second phase of the project, which will involve construction of more classrooms, research labs, and administrative space, will be dictated by the success of fundraising efforts.

"If the building plans and the funding fall into place as we expect them to, I see us moving the faculty and the students into the new building beginning in the fall of 2006," Hill said.

Schmalensee is optimistic that financial support from alumni and other Sloan fundraising campaigns will keep the project moving forward.

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## Solution to Crossword

from page 7

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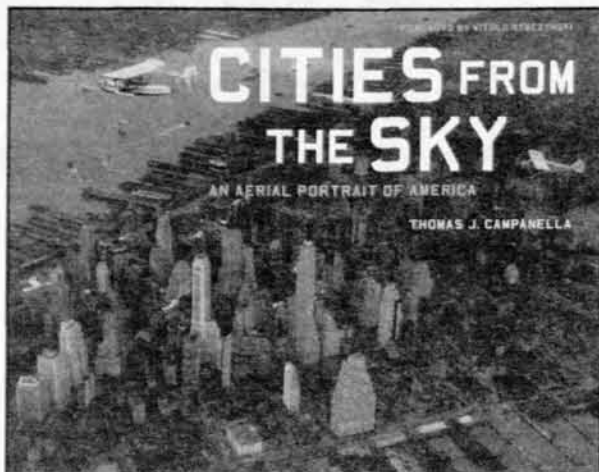
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Thursday, November 8, 5:30 pm  
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Tom Campanella is Lecturer in City Design and Development in the Department of Urban Studies and Planning at the Massachusetts Institute of Technology.

*Cities from the Sky* is published by Princeton Architectural Press, 2001.

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# DME Serves as Pilot For Pre-Orientation

Robots, from Page 1

and 6.186, DME has "less room for creative design because the project is so short," Speth said. However, in addition to building soccer-playing robots, participants will have the chance to get to learn more about mechanical engineering from an insider perspective.

Through informal breakfasts and luncheons, freshmen can interact in a "relaxed but directed atmosphere with upperclassmen, alumni and faculty," said Professor of Mechanical Engineering John G. Brisson II, the program's faculty advisor and sponsor.

Other aspects of the program include tours of mechanical engineering labs and off-campus tours of engineering and manufacturing facilities.

Even though part of the program's goal is to attract students to mechanical engineering, Thompson said that the greater goal is to help freshmen discover their real interest

and to "improve the quality of the freshmen experience."

"We would rather have 30 happy freshmen in Course VI than 30 unhappy ones in Course II," Thompson said.

### DME to become pre-orientation

The organizers intend IAP version of DME to be a transition to a full pre-orientation program for Course II. "Pre-orientation is going to be a lot different," Thompson said. "There will be more space available ... We will be able to fit everyone in the Pappalardo Lab." The program will also run four days instead of five.

Thompson originally envisioned a counterpart to Ocean Engineering's Discover Ocean Engineering pre-orientation program (DOE).

As a participant in the freshman pre-orientation Discover Ocean Engineering program, Thompson found the experience "amazing and wonderful" and wanted to start a similar program in her major.

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**What is the IAP Research Mentor Program (IRMP)?** IRMP links undergraduates who have never done a UROp ("pre-UROPers") with upperclass students who have at least one year of UROp experience ("Mentors"). The aim is twofold: to provide experience to students who want to begin a UROp but either lack the technical background, or are not ready to make a formal commitment to a project and to concurrently give upperclass students a taste of what it is like to teach a beginner.

Applications are available from the UROp website at <http://web.mit.edu/urop/mentorapp.html> or in the UROp Office (7-104). For more information, contact the UROp Office at x3-7306 or <urop@mit.edu>

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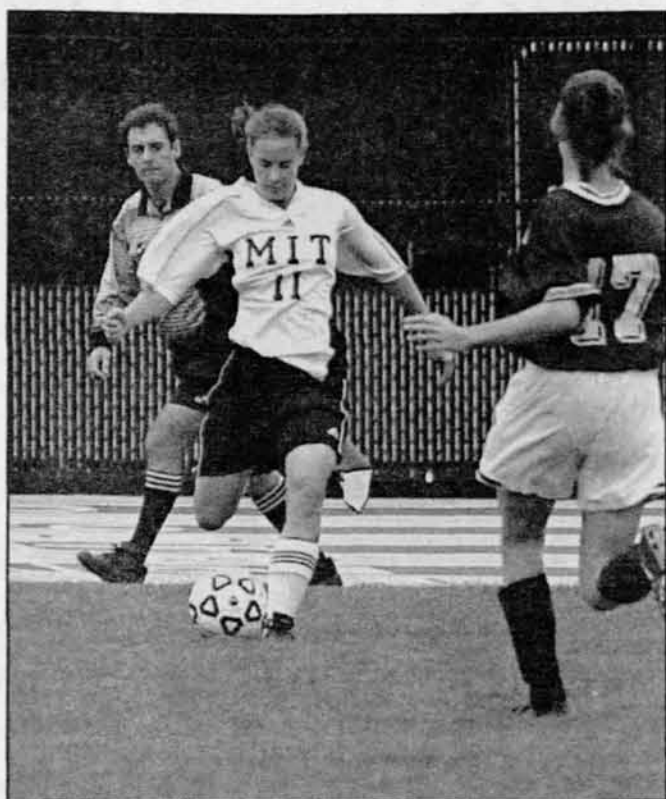
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Sarah E. Mendelowitz '03 outmaneuvers her defender to shoot on the WPI goal during the Engineers' first appearance in the Eastern College Athletic Conference Quarterfinal round. MIT defeated WPI 4-2, but lost to first-seeded Keene State in the semifinal match of the tournament. The women finished their best season ever with a 14-6 record.

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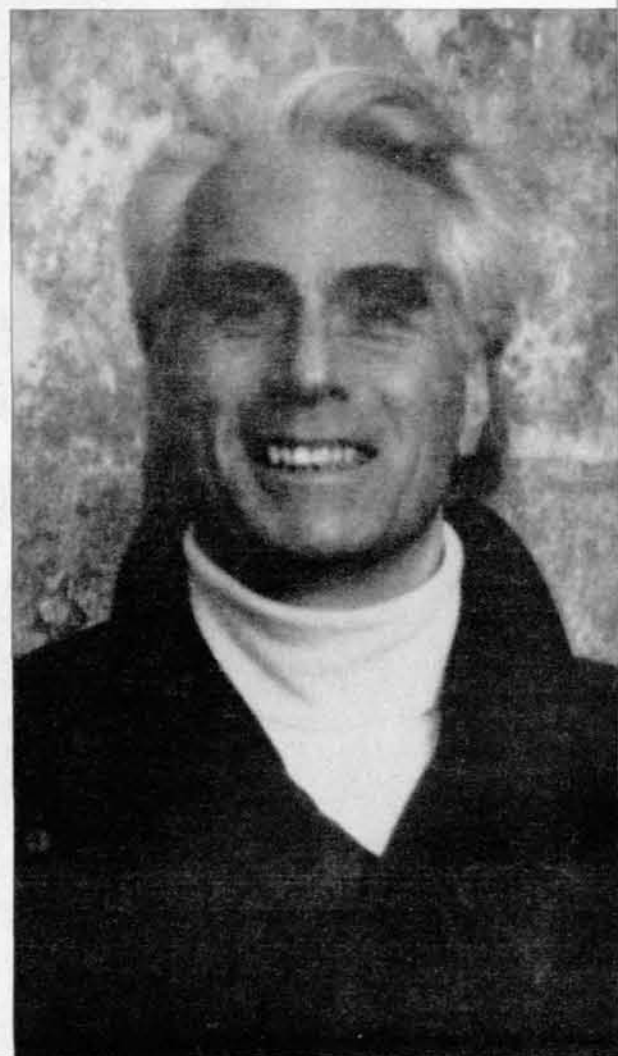
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